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Volume 8
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September
1981

In the next few months we'll be looking at different countries all over the world and this month we've started with Australia. You can read all about different aspects of Australia and the Australian way of life — you may even be tempted to emigrate!

Karen Kreibohm has written about the various origins of that international expression 'OK' (page 17) and this month there are two short stories — one story from Asia and a mystery story set in London.

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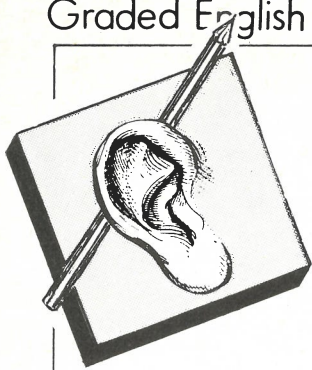
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AFFILIATED TO ENGLISH INTERNATIONAL



Listen and write

Being annoyed with friends

Each week Listen and Write presents a short dialogue which illustrates different aspects of spoken English. In the programme broadcast to Europe on 11th September, we look at the language used when we are annoyed with friends. This dialogue is dictated during the programme.

Jill and Simon are supposed to be going out to see some friends but Simon has to work late. He rings Jill to tell her he's going to be late.



Jill: Hamblewell 2317?

Simon: Hello, love, it's me.

Jill: Darling where are you?

Simon: I'm at the office.

Jill: Still?

Simon: Yes, I'm sorry. love, look, something came up . . .

Jill: But it's nearly eight o'clock.

Simon: I know, but something came up at the last moment, and, er . . .

Jill: You do realise we're supposed to be going round to the Fletchers' tonight?

Simon: Yes, I do, I hadn't forgotten.

Jill: Well, what time do you think you'll get back?

Simon: Well, I will be a bit late, about . . . quarter to nine.

Jill: A quarter to nine? They're expecting us at eight.

Simon: I'm sorry, love, but I had to see to something at the last moment.

Jill: ' . . . and it couldn't wait until tomorrow'?

Simon: Well, no, not really. Listen, I'm setting off now, so if you give the Fletchers a ring and tell them we'll be there at about nine . . .

Jill: I don't see why I should ring them.

Simon: Well, it would save time, that's all. (Pause)

Jill: All right, then. But you won't be long, will you love?

Simon: No I won't, I promise. I'll be with you in . . . half an hour. OK?

Jill: OK. Bye.

Simon: Bye.

Comprehension

1. Jill is surprised because Simon has forgotten their dinner date. True/false?
2. Simon will meet Jill at the Fletchers'. True/false?
3. Who is going to phone the Fletchers, Simon or Jill?

Further Practice

i) Match the words and expressions under A with the meanings under B.

A

1. came up
2. going round to
3. get back
4. see to
5. setting off

B

- a) return
- b) deal with
- c) happened
- d) leaving
- e) visiting somebody's house.

(ii) Now put the correct expression from column A in the following sentences, making any necessary changes.

1. If you can send the telex I'll . . . the post.
2. What time do you . . . from home to go to work in the mornings?
3. I'll phone you when I . . . from holiday.
4. Something has . . . and we have to discuss it.
5. Would you like to . . . Jane's for supper next Saturday?

(iii) Supposed to be . . . is an expression we often use in English. We use it to express something we have arranged or planned to do.

Notice how Jill uses it:

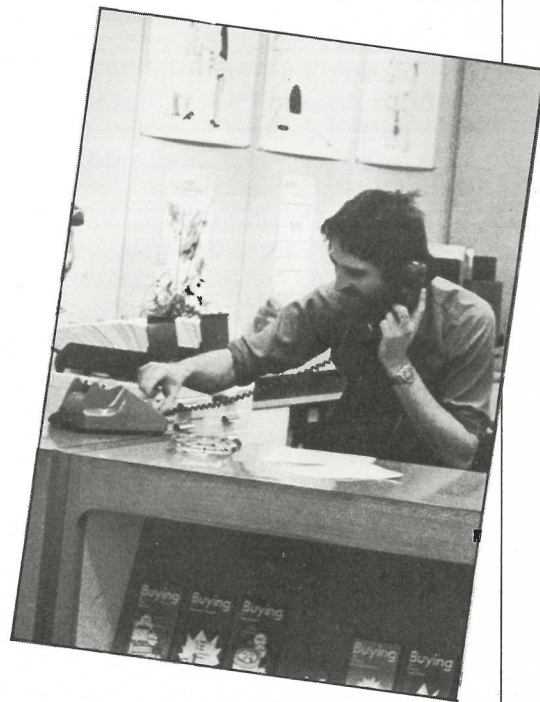
. . . we're supposed to be going round to the Fletchers' tonight?

Instead of using . . . supposed to be . . . she could have used . . . meant to be . . . to express exactly the same meaning.

Practise these expressions with the following sentences.

Example: I've arranged to play tennis with Mark tonight.
I'm supposed/meant to be playing tennis with Mark tonight.

1. We'd love to come to your party but we've arranged to go to Mary's next Saturday.
2. I can't see you tonight as I've planned to go to the cinema.
3. John's arranged to have lunch with Margaret.
4. They've planned to go to Paris in June.
5. Nick said he'd call me this evening.



Being annoyed with friends

i) It is important to remember to use the correct stress and intonation in English so that the person you're speaking to understands how you feel.

Practise reading the dialogue with your neighbour. Remember that Jill is annoyed and Simon is apologising.

ii) Now change parts!

iii) Ask your teacher and the other students which pair they think sounds most realistic.

iv) Now act the dialogue without reading it.

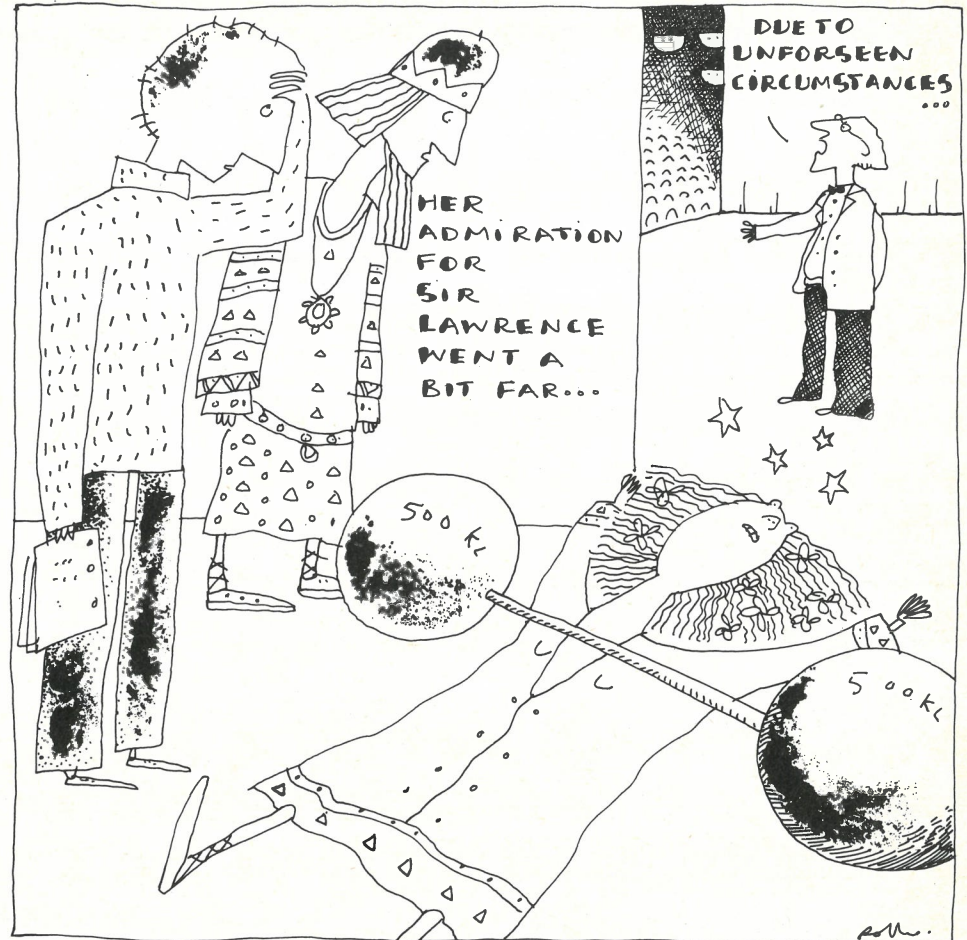
What's NEW

Move the body - move the brain

We all know that exercise is good for you. However, doctors from the American Medical Joggers' Association, under the supervision of Ron Lawrence, assistant clinical professor of psychiatry at the University of California and Los Angeles, have recently made some astonishing new discoveries about the effect of exercise on the central nervous system.

Last year the team of doctors did a series of tests on some of the competitors in a race. They discovered that during exercise a **morphine**-like substance is released into the blood stream. This proves that exercise can result in a 'high' similar in effect to an injection of morphine! This effect lasts for as long as you exercise and perhaps explains why so many people are addicted to jogging!

If Dr Lawrence's theory is correct and exercise can be used as a way of **elevating** the mind, creative artists should take note as their type of work can often result in long periods of mental exhaustion. Writers and artists such as Oscar Wilde, Utrillo and Modigliani died of drink and drugs before middle age because they



CHRISTINE ROCHE

were unable to cope with the depression that occurs after intense creative activity. Sir Lawrence Olivier, the actor, does weightlifting for an hour before he goes on stage because he feels it enables him to give a better performance.

Edna O' Brien, the Irish novelist, enjoys yoga and running. She believes that any exercise that moves the body must also move the brain!

So it seems likely that a pair of

training shoes could become a useful item not only for artists, but for anyone who wants to beat the pressures of modern living. Shouldn't you be taking more exercise?

Lesley Bonner

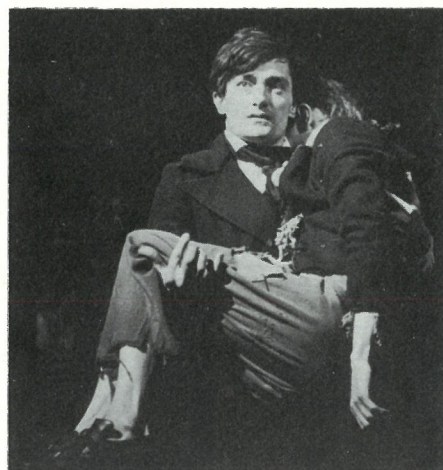
morphine — drug made from opium used to relieve pain; **elevating** — making the mind higher and better.

A great saga

We went to the theatre at 2.00 pm and left at 11.45 pm — fifteen minutes before midnight. A long time to sit in a theatre, — and hard work for the actors too. A lot of them played two or even three roles. But the actors didn't show their fatigue and the only signs of tiredness from the audience were the creaking of seats as they changed position to get comfortable after long hours of sitting still. And for eight and a half hours the theatre was filled with laughter, tears, cheering and booing.

The play was adapted from Charles Dickens' novel, *Nicholas Nickleby* and it was directed by Trevor Nunn and John Caird. It was performed by the Royal Shakespeare Company at the Aldwych Theatre in London.

The play is really about money. Nicholas Nickleby, his sister and mother



*Roger Rees and David Threlfall in
Nicholas Nickleby*

come to London to seek help from a wealthy uncle. But Nicholas quarrels with his uncle, who is a **shrewd** businessman. His uncle refuses to help him

any more, and Nicholas, in times when work is hard to find, is left with nothing.

In his search for ways to make enough money to survive, he has many adventures.

The theatre was packed and going to that play was like going to a huge party. The audience talked and laughed with each other and with the actors during the intervals. Then the actors rejoined the rest of the cast and continued to entertain us with this magnificent saga.

Well, my friends and I talked about the play until 3.00 am. Thirteen hours involvement with a play is a long time! But the whole experience was a triumph for a fine British writer and for British theatre at its very best.

Sue Lake

booing — shouting to show disapproval; **shrewd** — (here), showing good judgement in business; **saga** — long account of experiences.

ROYAL SHAKESPEARE COMPANY

Welcome to Australia

Since prehistoric times Australia has developed in its own special way. The kangaroo perhaps is an example of this. And the kangaroo is only one of the many animals only to be found in Australia. Australia must also be the bird lovers' paradise and you can also find fish

in its waters that cannot be found anywhere else in the world. Even the flowers and trees are different from those to be found in other countries.

Australia has a cosmopolitan population with a mixture of European and Asian immigrants. And of course,

there are the Aborigines; they must be one of the most interesting tribal groups in the world with a unique philosophy and their own rich culture.

A lot of Australians leave their country and go to Europe, some of them to trace their roots. Those who return to Australia feel sad at leaving European friends — and it's hard to keep in touch when distances are so huge. Other Australians stay in Europe — with less money, a lower standard of living but a feeling of 'belonging' to an older and more solid culture.

Every year people from different countries decide to try their luck in the new world. And indeed Australia is a huge continent with a lot to offer.

Now read all about it!



What do you know about Australia?

We thought we knew quite a lot about Australia until we started talking to Australians about their country. We learnt a lot of interesting things and we hope you enjoy reading about Australia as much as we enjoyed writing about it.

So before you begin reading, do this quiz to find out how much you know — or don't know, — about Australia.

1. Australia is a mountainous country. True or false?
2. Which oceans are east and west of Australia?
3. Australians drive on the right. True or false?
4. Tasmania is

- a) an island which is part of Australia
- b) part of the mainland
- c) an island which is independent of Australia.
5. The capital of Australia is
 - a) Canberra
 - b) Sydney
 - c) Melbourne
6. Australian currency is in
 - a) pounds
 - b) dollars
 - c) lira
7. Which statement is true?
 - a) All Aborigines speak the same language.
 - b) The Aboriginal language is composed of a lot of dialects which are all similar to each other.

- c) There isn't one Aboriginal language but many different languages.
8. A lot of the early settlers in Australia were
 - a) American soldiers
 - b) Irish policemen
 - c) British convicts
9. Look at the map of Australia. Which of the following cities are situated at which number? Sydney, Melbourne, Alice Springs, Hobart, Darwin, Perth, Brisbane, Canberra, Adelaide.
10. Australia's first inhabitants were the
 - a) British
 - b) Aborigines
 - c) Irish

Sue Lake

Why Australia?

Why Australia? Well, perhaps it is best to consider why not England, the country of my birth and where I have spent most of my life.

Societies and nations are like people. They pass through stages of their lives, and England is at a stage which is like that of old age in a person. England is calm, quite well-ordered and peaceful and there is a dislike of anything which may disturb that peace. These things are not at all bad, though. Those who have been born in troubled countries probably consider I am lucky to live in England.

Life here is so solid, however, and the power structure so centralised that it is distant. The individual cannot feel much of a sense of contribution to many areas of activity within the society. I'm not just talking of politics, but of art, sport, business, medicine or any other aspects of living.

Why then Australia? Using the **analogy** of human age, Australia is perhaps the teenager. I'm not using this term to criticise Australia, but to describe its growing confidence and sense of identity and its enthusiasm and readiness to look at new ideas. I'm also talking about its people's **frankness** and sense of humour. It is moving from the age where it forced a personality on itself because it felt it needed one and is now prepared to wait for a true personality to develop.

The many advantages of Australia are well known; its weather, its spaces, beaches and its open life. It is much easier for the individual to become closely involved with many areas of human activity. My many visits to Australia have given me a great **affection** for the people and the country.

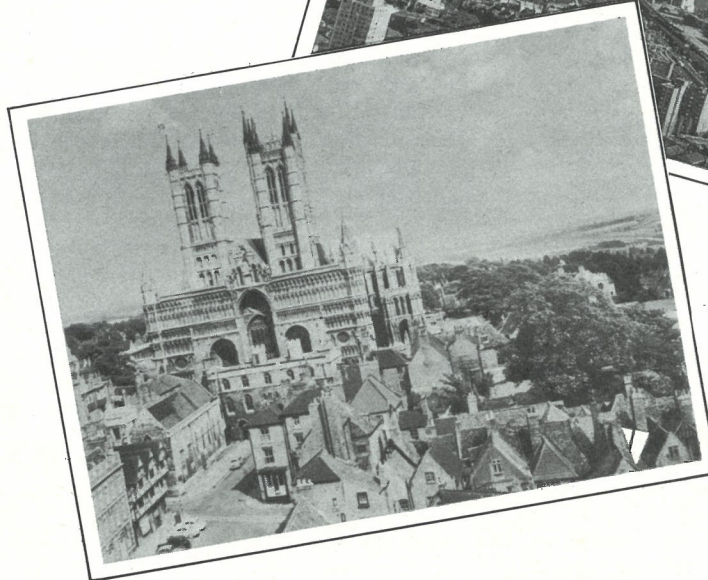
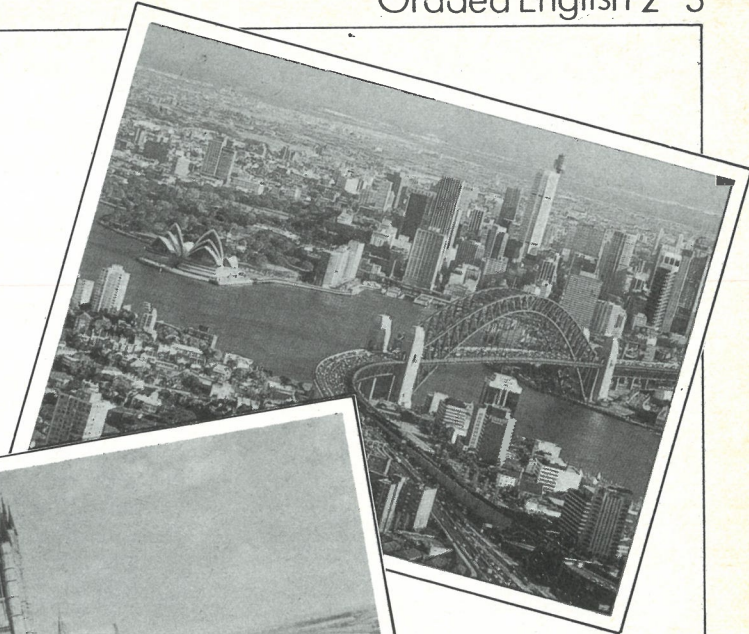
Australia is not a country without faults, however. Perhaps the worst feature is the food. Australia has inherited the worst of English cooking, but with more tomato ketchup and the vegetables more over-cooked! It is the land of the cold spaghetti sandwich and the equally nasty and even more difficult to hold cold baked bean sandwich. It is a country where you can discover 'The Floater' — a cooked meat pie floating in a bowl of green pea soup. This is a speciality of Melbourne and worth going many miles to avoid! By contrast, however, Australia has some of the best wines, fruits, vegetables, meats and seafood, (including the world's best oysters).

I hope one day that I may return to continue discovering what is new in this land of newness.

Terence Ayres

analogy — comparison with something similar; **frankness** — open manner; **affection** — feelings of fondness.

View of Sydney, Australia



Lincoln Cathedral, England

Why England?

You could say that the inflated cost of the air-fare from London to Sydney finally made me decide whether I wanted to make my home in England or Australia.

After completing university, I took up a position as a radio announcer. I spent some five years lying in the sun, swimming and drinking numerous cans of Australian beer. I went to lots of barbecues, drove a fast sports car, made plenty of money and fell in love a few times. Sounds like paradise? Well . . . it is and it isn't.

I began to 'go troppo'. That's the wonderful state when the tropical sun drugs your brain and prevents you from thinking. That was the time when I felt I must escape. I began to understand the central **conflict** for the 'educated Australian'. I would have to give up my suntan and full stomach and move to the centre of the world's musical life, London.

Many problems face the Australian in exile living in England. There is a lot of competition for jobs, and a dramatic fall in one's standard of living. And of course there is the problem of the climate — endless grey, depressing, damp days. In Australia a European feels like an explorer living in a **temporary** camp on the edge of a huge and ancient continent. Culture in Australia grows in an artificial atmosphere, far from the English homeland so it often seems unnatural. In

England I feel at the **source** of my culture and I feel at home. The change of the seasons here is wonderfully obvious and you really appreciate the brief sun of spring and summer days. The strong sense of tradition in England connects you to the past and the tolerant attitude and freedom of the people make life in England pleasant. Your privacy is nearly always respected. There is so much to interest the active and imaginative mind. The theatres, museums and art galleries ensure that a wet weekend is never boring. Lastly, the musical life that England offers is probably the richest in Europe. In London you can hear a great artist or orchestra perform nearly every night.

So here I am living in England. My intellectual and musical needs are fully satisfied but on a cold, wet day I can't help dreaming about the white sand, the clear water and hot sun of an isolated Australian beach, where my mind slows down and life becomes completely physical.

Michael J Moran

conflict — struggle; 'the old country' — a colonial term for England; **temporary** — lasting only for a short time; **source** — starting point.



Preserving the languages

There is no Aboriginal language which is spoken by all Aboriginals. Instead there's a great variety of many different tribal languages and some of them are as different as English and Chinese! As well as these languages there are also many **dialects**.

Aboriginal society is very different from western industrial civilisation and this affects their language. The Aboriginal tribal groups never developed writing but their languages have been handed down from one generation to another by speaking. European languages are spoken all over Australia, by millions of people and there are books and radio programmes produced in these languages.

A lot of people believe that before British colonisation, almost all Aboriginals

Not as fit as they think...

We think the Australians are healthy and the Australians think they are healthy. In fact they laugh at the British and think we lead an unhealthy life, and that we spend too much time sitting in front of the television.

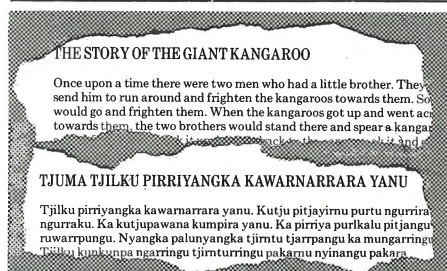
But it's time for them to think again. The Australians have beaten two records, and they are not records to feel proud of. The first record is the highest rate of heart disease in any English speaking country and the second is that alcohol consumption in Australia is the highest in the English speaking world.

Apparently Australians overeat and drink too much. Because of this they

started a campaign to encourage people to exercise more and eat and drink less and a character called 'Norm' was created. Norm represented a fat man, who drank and ate too much and spent a lot of time watching television. But the Australians didn't find Norm ugly. In fact they liked him!

Now they are introducing a nutrition education programme to help children understand the importance of diet. Australians, it is said, understand the inside of a motorcar — but they don't understand how their bodies work!

Sue Lake



spoke several different Aboriginal languages. This was because different tribes used to meet each other and there was a lot of intermarriage between tribes. So different tribes communicated with each other and did not become isolated. Unfortunately many languages no longer exist, and many others are now only spoken by a few people and will probably be **extinct** in ten or twenty years. Fifty or sixty languages are still spoken by groups of people. These groups range

between fifty and three thousand people and belong to the centre, northwest and far north of Australia. These languages are not in immediate danger of dying out.

An Aboriginal language was taught for the first time as a second language to Aboriginal children living in cities. This programme began last year. The reasons for introducing this language into the education programme were firstly to save the language, and secondly to make both black and white children interested in an Aboriginal language. This not only improves the status of Aboriginals in white society but, more important, helps black and white Australians understand each other better.

Lesley Bonner

dialects — form of a language used in different parts of a country; **extinct** — no longer existing.

An outstanding actress

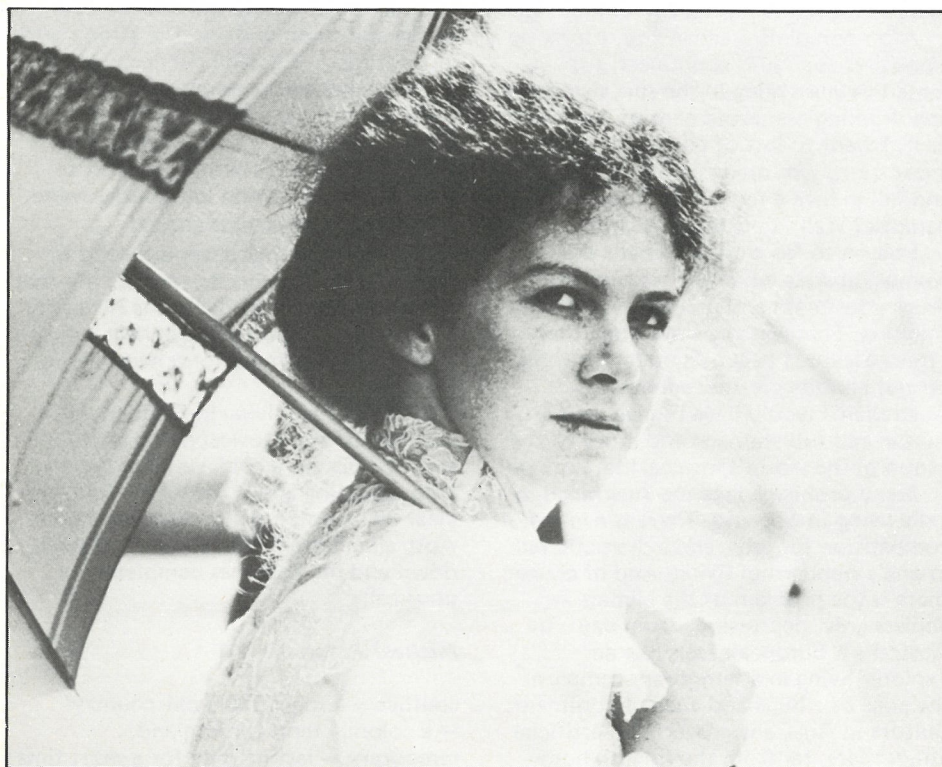
Earlier this year Australian actress Judy Davis won British Academy awards for the best actress and the most outstanding newcomer. She is overwhelmed by the awards. "I'm very pleased and very surprised," she said. "I've been lucky. I was selected for the main role in *My Brilliant Career* and now all this. It's all a bit strange for me."

"I never thought about winning an award. I was too busy trying to understand the film and my role to think about things like that."

The British Academy of Film and Television Arts preferred her performance as a country girl learning about life and love in turn-of-the-century Australia to those of Bette Midler in *The Rose*, Shirley Maclaine in *Being There* and Meryl Streep in *Kramer versus Kramer*.

It is rare for an actress to win two such awards in one year. And it was also the first time an Australian actor or actress had received such **acclaim**. Sue Lake

acclaim — public approval and praise.



Judy Davis — an outstanding newcomer

An ancient people at one with their land

The Australian Aboriginals are an ancient people with a rich cultural inheritance. This race has existed for over 25,000 years.

During this time the Aboriginals established a lifestyle that is very different from European culture. They also devised a system of land ownership that was connected to their religious beliefs. Consequently their interests clashed violently with the interests of the European settlers. There was always the question of who 'owned' the land.

Developing understanding

The Aboriginals make up one per cent of Australia's fourteen million population. Their feeling of being 'at one' with their land prevents most of them from leaving their tribes. Those Aboriginals who move into white communities obviously have a very difficult time. This is because of the big differences in culture that made integration very traumatic. Ignorance and fear on both sides doesn't help develop peaceful co-existence. It requires great effort from both black and white Australians.

Many white Australians have lived for years without trying to understand Aboriginal problems. So university courses run by Aboriginals have been developed to educate white Australians. Exchange visits between white school children and Aboriginal children also helps them to understand each other's lifestyles. It is this type of interaction that develops mutual respect and tolerance. Without an appreciation of one another's cultures, beliefs and values, there are a lot of misunderstandings. And there have been misunderstandings, especially over the question of land.

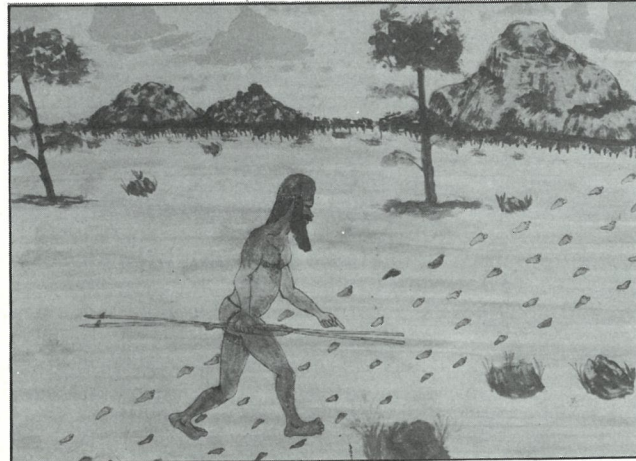
Ancestral Beings

Let's look at how and why the land is so very important to the Aboriginal people.

You see, they believe that the land was granted to them by Ancestral Beings. They believe that these Ancestral Beings also helped create their land. They believe that man shares a common life principle with animals, birds and plants. The mythological period of creation is called Dreamtime.

In the Dreamtime, spirit beings are believed to have travelled through the land. They shaped the country, providing water, creating people and all other living things. These spirits, they believe, also created the rituals, legends and songs of each Aboriginal tribe. The Ancestral Beings continue living in the form of spirits and they cannot be destroyed.

All Aboriginals can keep in touch with their Ancestral Beings and their powers — but they must pay attention to the laws

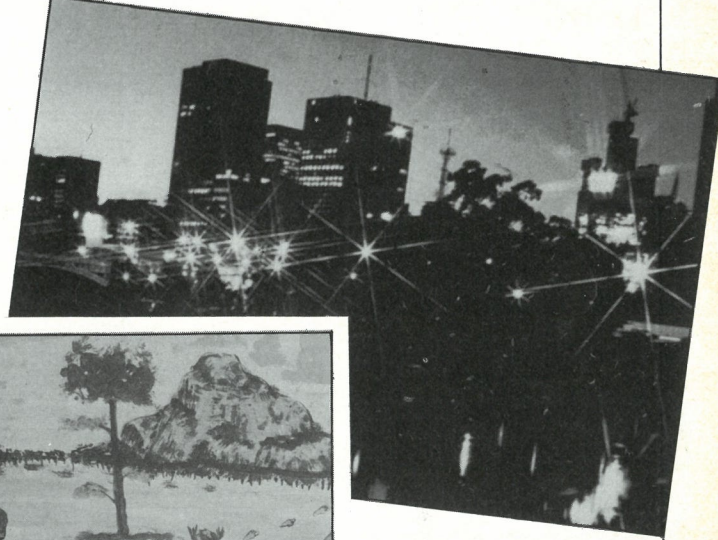


they made. And each Aboriginal is spiritually linked with a special figure of the Dreamtime. This figure becomes his **totem**. For instance, the kangaroo and kaola are totems for two different tribes. (These totems usually correspond to a local animal).

So the Aboriginals evolved a way of life where they aimed to live in harmony with their **environment**. Their relationship with their land was necessary to their well-being. Although life was simple in the material sense, its culture was very complex. And it was through this culture that individual members of the tribe found economic, social and psychological security.

Group ownership of land

The Aboriginal people do not own land as individuals but as members of groups. Land is therefore owned collectively. Different tribes respect each other's rights in the land. This means that permission must be obtained from the owning group if the resources in an area are needed. Of course, when European settlers arrived this system was upset. The Aboriginal Land Rights (Northern Territory) Act was passed as recently as 16th December, 1976. This was a great victory for the Aboriginal people. This is because it means that the central government finally recognised that Aboriginals have the right to choose the lifestyle they want. This Act provides the legal machinery for



Two faces of Australia

Aboriginals to claim land they believe is theirs.

Unfortunately, however, the economic depression has not helped the Aboriginals progress. This is because spending for Aboriginal development has been cut.

A depressing future

But the Aboriginals are a dying race. In some ways they are trapped by history and circumstances. They are in danger of being destroyed and they are in danger of destroying themselves. Alcohol is one of the biggest killers. They suffer from the highest rate of leprosy attack in the world and many of their babies and children die.

The dispossession of their land is related to these facts. The only way the Aboriginals can survive is to return to land owning, and this requires money and support from the central government. Unless a more dynamic co-existence is achieved for both black and white Australians, the future for them looks grim.

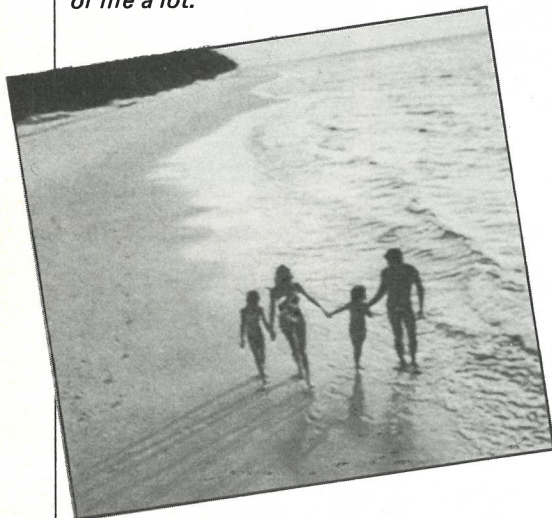
Lesley Bonner

inheritance — what is received from ancestors; **clashed** — conflicted; **traumatic** — shocking; **rituals** — rites connected with a ceremony; **totem** — an animal, plant or object which some tribes think has a close relationship with the family group; **environment** — surroundings; **Act** — law; **grim** — depressing.

Family life

and the great outdoors

"Let's go to the beach!" This is what most Australian families living in Sydney say to each other at least once a day during the summer. The sea is a very important part of Australian life because most people live on the coast of this enormous island continent. The geography and climate of the country are different in each state and this influences the way of life a lot.



A typical day

Family life and 'the great outdoors' mean the same thing in Australia. In summer the sun comes up quite early and it is already warm by 7.00 am. You never want to stay in bed like English people! Most people live near a beach or a big swimming pool so very often, all the family go for an early morning swim. This can be a daily routine — unless there are sharks in the sea!

The young mothers who don't work spend a lot of the day at the beach. It's a healthy way for young children to grow up and nearly every child can swim well. When Dad comes home from work the family often has another swim, or they relax in the garden with a glass of cold beer. In summer a lot of families have a barbecue in the evening as it often stays light till 10.00 pm. After work a lot of people go to one of the big clubs in their area. These are very big, luxurious centres which the rugby football associations built. Here you can eat, drink, swim, play **squash** or win and lose money on the gambling machines. Sometimes friends come to the house unexpectedly for a talk and a drink. Life is **informal**. Australian society has almost no class system and most people live well.

Good food, good drink

The sport and exercise give people a

healthy appetite. Australians eat huge steaks, chops and sausages. Fish barbecues are also popular especially in Queensland. The quality of the fish is excellent and tastes delicious if it is cooked on a beach as the sun sets over the Pacific Ocean. Australians drink a lot of beer and more recently they have been drinking the fine Australian red wines. In south Australia there is a lot of excellent white wine. In general people spend very little money on food. This is because meat, fish and vegetables are about half the price they are in Europe and salaries are much higher.

Leisure and pleasure

Many Australian families own boats. These can be small boats, large yachts, fishing boats and expensive power boats. Most families with a boat want to take part in the beginning of the Sydney to Hobart, (in Tasmania), yacht race. There are thousands of boats on the water, with their sails shining in the sun. They sail through Sydney **harbour**, which is said to be the finest natural harbour in the world and past the famous Opera House. Many families spend all weekend on their boats!



Football is a very popular sport and a lot of families spend Saturday watching a match. Australians are also very keen on cricket.

In winter you can ski in one of the many ski resorts. A lot of families travel to the nearby Pacific islands, such as Fiji. You can cross the Nullabor Plain in the central desert by Land Rover. You can dive for pearls off the coast of Western Australia, look for opals in the mining district of Lightning Ridge or look at the beautiful rainbow-coloured fish and coral of the Great Barrier Reef. Not many

Australian mothers work so it is easy for the whole family to go away together.

The distances between cities are very great. Petrol is cheap so a lot of people have large American-type cars with air-conditioning. Most families own two cars, and families who have a house or flat in the city often have a beach cottage for the summer.

Country life

I have concentrated on city families because most Australians (84%), live in the cities. Country life is more traditional.



Life in the country is not as hard as it was but it is still difficult. It is especially difficult for women because their husbands spend so much time on the sheep farms. But farming families are often very rich and they own very big **ranches**, like those in north America.

Children must travel long distances to school or attend a boarding school in the city. They return to the large family property in their holidays.

Rich in opportunities

The Australian family is similar to other families in its closeness and love. But there are not very many families in the world that have so many opportunities to enjoy many different leisure activities, cheaply. And there are not many countries where life is so relaxed. How far away this all seems from the economic pressures of Europe!

Michael Moran

enormous — very big; **sharks** — very large and dangerous fish; **squash** — a very fast game played with rackets in a closed court; **informal** — here, relaxed; **harbour** — an area of water which shelters ships; **ranches** — very large farms.

A cosmopolitan society

We know a lot about British migrants living in Australia, but not so much about other nationalities who have chosen to live there.

How do they integrate? Do they miss their own cultures? Will they ever feel they are 'Australian'? And how would they like to stay there for ever?

Cherrie Gallagher was in Australia on holiday recently and we asked her to interview different migrants living there.

I spoke to a class run by Jane Lockwood, who has been teaching migrants in Sydney for three years.

On the whole her students were happy and determined to make a success of their new lives. But there were some problems.

Roland (France): Since I've been here I've had to deal with painters, plumbers — a lot of tradesmen. I've found it difficult to deal with them. People in Australia feel that it's enough simply to work and they don't worry about details. This is difficult when you're working in a profession.

What do you miss from France?

Roland: I don't miss France and Europe very much — I've worked overseas all my life.

Are you here to stay then?

Roland: Yes, I think so. I don't know whether I'll stay here all my life, but as long as I can go to France on holidays I feel I could stay here for a very long time — for years.

Will you consider yourself an Australian?

Roland: No, I don't think so. I can say now after six months here, I feel I'll stay, but I'll always be a European.

(Roland had already been to Australia before he settled. Some migrants, such as Ailliauh, one of the Boat People from Vietnam, found it completely new).

When did you arrive, Ailliauh?

Ailliauh: I came to Australia seven months ago as a refugee. I escaped from my country and spent eight days on the sea. I went to Malaysia to a camp for three months. Then the Australian delegation came and they accepted us so we came here.

You must have found it very different. What sort of things do you feel about the country?

Ailliauh: I feel very free here and I like Australians. I think we'll stay here for ever.



Jane Lockwood's class

Will you be part of Australian society?

Ailliauh: Yes, I hope so — very much.

What about things you don't like?

Ailliauh: I can't think of anything now — but maybe in the future I'll find something I don't like.

What about everybody else? Are there aspects of life you don't like?

Buchler (Swiss): The strikes! There's always a bus or train strike . . .

Tarja (Finland): Food is very expensive. You must look around before buying anything. Also, I prefer the climate in Finland . . . it's too hot here . . . I like snow. The autumn is nice, but summer is too hot.

Will you stay here?

Tarja: Two or three years maybe, but not all my life. I'll always be Finnish I think.

Marie (Sweden): I don't like the discrimination against women here. I was a fork-lift driver in Sweden for four years, but here they say a fork-lift driver must be a man.

Tarja: I also feel this. For example, when you go into a bank it is always the husband they look at — never the woman. It's the same in all business.

Gloria (Phillipines): I feel differently. Since the first day I arrived I've been working with my husband in his business and we meet many people from all walks of life. Both men and women are very hospitable and friendly towards me and they say I'm good to them and that's why they like our business!

It seems to help if you're married to an Australian or English person. Has anybody else found it difficult to get to know people? Is it easy to make friends?

Kristina (Finland): It's very different from Europe. People say, "lovely," "marvellous," all the time but I don't feel they mean it. I'm married to an Australian but when I meet Australian wives who say, "Do come round to our house," I don't feel it is a real invitation.

Tarja: People here are too extrovert. They always laugh, talk — they're always in the sun. They make a lot of noise. I want the dark — to be inside myself and to be quiet sometimes, until the summer comes and then I can come out. I find the attitude here very tiring.

However, all the students (aged between twenty and forty-five) had made real friends with Australians. They liked Sydney and the way of life, though the Europeans found the countryside monotonous. Obviously, the better their English, the easier they found it to integrate. After the eight week course, they can take further courses, but it then costs them time and money and most of them (about 60%), don't take further tuition. This can make finding work difficult and also makes them feel isolated in their new society.

Cherrie Gallagher

migrants — people who have moved from one country to live in another; integrate — mix with other groups and races; refugee — person who has been forced to leave the place he/she lives in because of danger, (war, floods, etc); delegation — group of representatives of a country or organisation; discrimination — treating things or people in different ways; tuition — instruction.

Commuting between two worlds

Two different worlds

David Gulpilil lives in two very different worlds. At one end of the spectrum is his lifestyle as a full-blooded Aboriginal with the Mandalbingu tribe and at the other is his success in the cut-throat world of the cinema business. "It's as if I was born into both worlds," he said . . . "I can sit here in a three hundred dollar three-piece suit with a watch and a tie on and one week later I can be in Arnhem Land with my nature, no clothes, just

wearing a piece of material. I can eat with a knife and fork or with my hands. I can use a rifle or if I run out of bullets in the bush I can use a spear. If I run out of matches I can use fire sticks."

A natural actor

It wasn't until 1970 that David was plucked from **obscurity** to make a film for international release. He was chosen to play in a Twentieth Century Fox film called *Walkabout*. Its director, British

film maker Nicolas Roeg, had asked the Australian authorities to recommend an Aboriginal dancer/actor. But until then David had had no experience of acting. "My acting is natural. I went on location and the next morning was acting was just like that!" he said, snapping his fingers. He had however, had experience of dancing. David has been an outstanding tribal dancer since he was thirteen years old and was spotted by talent scouts when he was performing in a dance concert and then nominated for the part.

In his first film, *Walkabout*, David plays an Aboriginal on a nomadic hunting expedition. This tribal **rite** is called a walkabout. He comes across two English children who are stranded in the desert. He rescues them and leads them out of the desert having taught them how to survive. It is a beautiful film and won David world-wide acclaim.

Preserving his culture

David's dream is to set up his own film company and make films that will teach people about Aboriginal culture. He's more interested in preserving the crafts of his ancestors than fame and fortune. He's concerned that many of his people aren't aware of their rights. He wants to help them.

David, unlike some political activists, isn't all words and no action. Last year he visited the isolated Elcho Island, east of Darwin, because he heard that 150 Aboriginal workmen there had not been paid for a year. He used his contacts in Canberra with the result that government officials soon rectified the situation. Travelling around schools, helping to bridge the gap between full-blooded Aboriginals, town dwelling part Aboriginals and white Australians is also part of his educational programme.

Living close to nature

But David's favourite pastime is going walkabout in Arnhem Land. Of the city he says, "It is owned by money. Here you have to get organised and live by time. But up there, never. It's all free. You just get up and go walkabout."

He both enjoys and needs to spend time living close to nature. The simple life of hunting and fishing in the bush helps him stay sane.

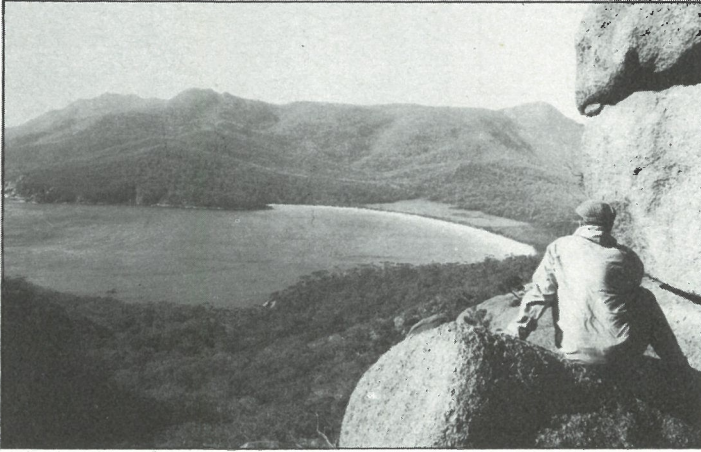
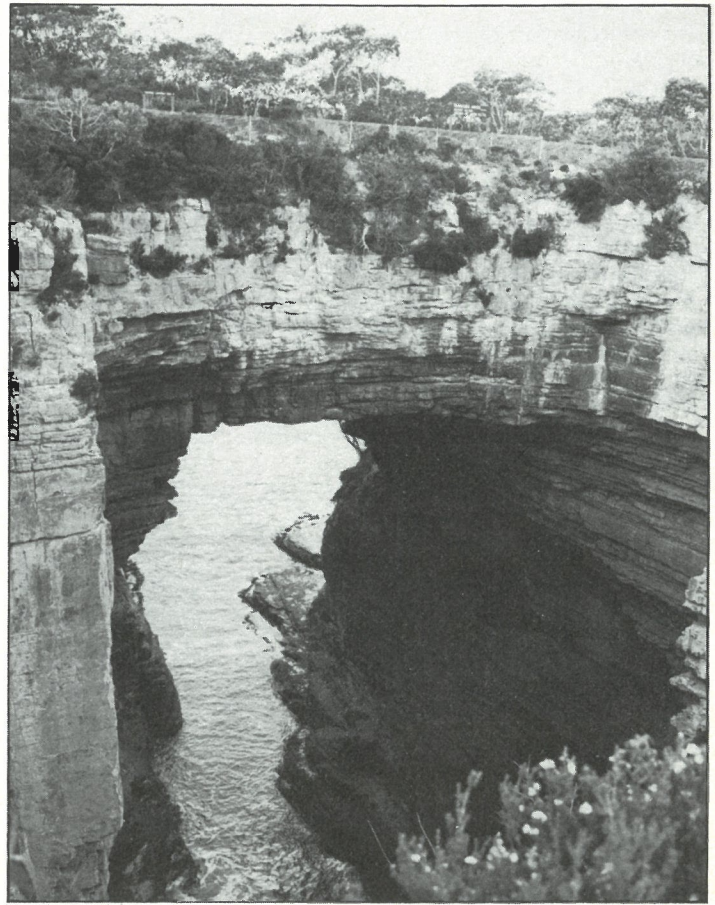
He spends the rest of his time in Melbourne and Sydney with his wife and son, whom he occasionally takes with him when he returns to his tribe. As he sat on the floor of his Melbourne terrace house he played the old Beatles song, *Ob-la-di, Ob-la-da* on his **didgeridoo**. The scene is an appropriate picture of the two worlds in which this extraordinary young man lives.

Lesley Bonner

bush — wild uncultivated land; **obscurity** — here, the unknown; **rite** — ceremony; **didgeridoo** — an Aboriginal musical instrument in the form of a long pipe.



David Gulpilil in his first film, *Walkabout*

*Tasmania, a varied island**Tasman's Arch, Hobart*

Tasmania

The Isle of Beauty

Writers and painters have called Tasmania the Isle of Beauty, Isle of Mountains, Apple, Island, This Other England . . . and so on. This variety of names describes a varied island which is no bigger than Ireland.

Although Tasmania is a State of Australia it offers its own special features which contrast with mainland Australia. For example, it is a mountainous island and there is an extraordinary variety of scenery — a lot of it is very green, like England. Also, the different seasons are marked and distances are short. This means you can enjoy walking in the mountains and a swim in the sea easily. It may be raining on one side of the mountain and a few miles away, boiling hot.

The People

A lot of the earlier settlers, like many mainland Australian settlers, were convicts. It's important to remember however, that those criminals were often different from our modern idea of convicts. They were often people who faced a hopeless future in and out of prison during the worst period of the

European industrial revolution. These men and women were given the chance in Australia to lead useful lives. They were able to build a new nation. Without their help, progress would have been very much slower.

Times have changed quickly and progress has been made. Now Tasmanian society is very cosmopolitan. Most immigrants come from Britain, but there are others from all over Europe and Asia and other 'new world' countries, like South Africa and America.

It's important to look at the Tasmanian Aborigines. This ancient race of people has every reason to remember the arrival of the Europeans who destroyed a large part of their society. Fortunately the descendants of this race are now recognised and respected.

Tasmanians are **down-to-earth**, friendly and generous people. Generally, they are contented and there is less serious crime and fewer divorces than in a lot of other countries.

Lifestyle

The standard of living is high and most families own or are buying their homes. Although the cost of living has risen in

recent years, Tasmanians, like most other Australians, enjoy a high standard of living, with cheap petrol and meat half the price as in Europe. Fruit and vegetables too are inexpensive. This means people can eat out cheaply and travel around their beautiful island and enjoy what it offers.

This is an ideal country to bring up children in; a lot of leisure time can be spent outdoors, there are many different sports activities to choose from, so what do Tasmanians complain about?

Well, they complain that sometimes their island is forgotten. It is sometimes left off maps — and not everyone knows where it is.

But Tasmania is one of the few places where people can start afresh in a beautiful country with a variety of opportunities and where there is something for almost everyone. Tasmania is certainly an island to be remembered. In fact I forgot to mention another important name it's been given — Holiday Island.

Sue Lake

down-to-earth — practical and realistic.



The dramatization of this famous novel by Charles Dickens continues in our broadcasts to Europe on Tuesdays.

GREAT EXP

The story so far. Pip, an orphan, has been brought up by his sister and her husband, Joe Gargery. Joe is a blacksmith in a Suffolk village on the east coast of England. One day while wandering on the marshes, Pip meets a convict who has escaped from a prison ship and gets food for him. Later Pip meets Miss Havisham, a recluse and her adopted daughter Estella. Pip is constantly teased by Estella. Nevertheless, he is attracted to her. Estella is sent away to school and Pip becomes an apprentice blacksmith. One

day Mr. Jaggers, a lawyer Pip saw once at Miss Havisham's house when a child, tells him that an unknown benefactor has provided money for Pip to be brought up as a gentleman. In this month's broadcasts we join Pip on his first weeks in London where he shares lodgings with another young man, Herbert Pocket. Herbert tells Pip that Miss Havisham became a recluse because she was jilted on her wedding day. Herbert helps Pip to learn the manners of polite society.

Here are some general statements about various characters in the story which are demonstrated by some of the extracts from *Great Expectations* printed in italics. Test your comprehension of Dickens' language by matching the statements to the text.

Statements

1. Pip's sister, 'Mrs. Joe' adopted a martyred attitude towards her husband and small brother.

2. Pip couldn't fault the way 'Mrs. Joe' kept the house, but he didn't like it.

3. Herbert Pocket had a frank and easy manner.

4. Pip is unsure in his dealings with Mr. Jaggers, the lawyer.

5. Joe Gargery feels awkward when he visits Pip in London.

6. Estella is distant and haughty in her behaviour towards Pip.

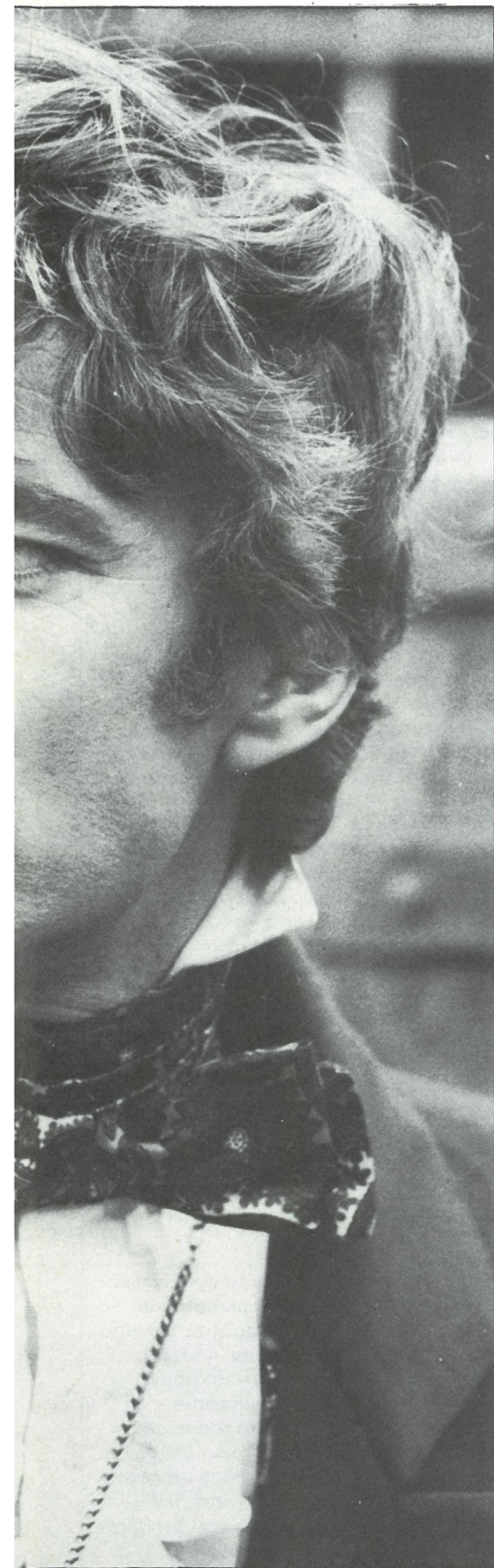


Pip dines with Mr. Jaggers



Pip as a young man about town.

ECTATIONS



Extracts from Great Expectations.

(A) 'Go it!' said Mr. Jaggers, with a short laugh 'I told you you'd get on. Well! How much do you want?'

I said I didn't know how much.

'Come!' retorted Mr. Jaggers. 'How much? Fifty pounds?'

'Oh, not nearly so much.'

'Five pounds?' said Mr. Jaggers.

This was such a great fall, that I said in discomfiture, 'Oh! more than that.'

'More than that, eh!' retorted Mr. Jaggers, lying in wait for me, with his hands in his pockets, his head on one side, and his eyes on the wall behind me; 'how much more?'

'It is so difficult to fix a sum,' said I, hesitating.

(B) 'I shall not rest satisfied with merely employing my capital in insuring ships.

(Said Herbert) I shall buy up some good Life Assurance shares, and cut into the Direction.'

(C) I showed her to a nicety where I had seen her walking on the casks, that first old day, and she said with a cold and careless look in that direction, 'Did I?'

I reminded her where she had come out of the house and given me my meat and drink, and she said: 'I don't remember.' 'Not remember that you made me cry?' said I. 'No,' said she, and shook her head and looked about her.

(D) My sister, Mrs. Joe, with black hair

and eyes, had such a prevailing redness of skin, that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap.

(E) 'Perhaps if I warn't a blacksmith's wife, and (what's the same thing) a slave with her apron never off, I should have been to hear the Carols,' said Mrs. Joe. 'I'm rather partial to Carols myself, and that's the best of reasons for my never hearing any.'

(F) 'You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe.'

(G) 'Take another glass of wine, and excuse my mentioning that society as a body does not expect one to be strictly conscientious in emptying one's glass, as to turn it bottom upwards with the rim on one's nose.' I had been doing this, in an excess of attention to his recital. I thanked him, and apologised. He said: 'Not at all,' and resumed.

(H) Mrs. Joe was a very clean house-keeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself.

Maureen Stack



Estella is distant with Pip when he visits Miss Havisham.

An unorthodox doctor

Hypnotism, acupuncture, homoeopathy, herbalism, faith healing — all these are part of what is called natural or alternative medicine; alternative to the so-called orthodox medicine which is practised by hospital doctors and general practitioners.

Nowadays increased interest in natural medicine makes it seem like something new, but the knowledge that is being rediscovered today has been around for a long time. Some of the natural healing therapies are similar to those used by African tribes, so the roots go deep.

Traditional Medicine

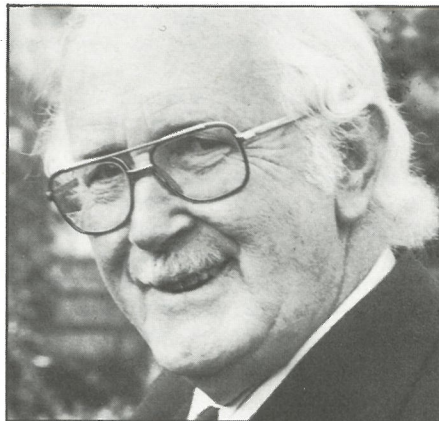
The history of modern medicine in the western world shows that great advances were made in knowledge and technique during wartime. Suddenly there were hundreds and thousands of men with **acute** injuries that needed immediate and often drastic treatment. Surgery, not a healing herb, was wanted. This established an emphasis which persists today with the traditional hospitals being the **king pin** of the health service, and preventative medicine or less dramatic and immediate kinds of treatment being somewhat brushed aside.

However, there are many ill conditions which modern technology and expertise cannot always treat successfully. Cancer is one of the most widespread and well known of these.

An Unorthodox Approach

Dr Ian Pearce is a retired GP (general practitioner) who uses some of the 'new' approaches in treating cancer patients. Dr Pearce learnt through experience that orthodox medicine does not always have the answer when he watched his daughter die of **leukaemia** and found himself helpless to save her. He began to see that treating the physical body of a sick person is not enough. There are other levels which need other kinds of treatment, and in fact the neglect of these other dimensions of a person is what leads to physical illness. He came to realize that 'the art of healing, particularly through non-traditional and non-physical methods, would bring man back to an awareness of his essentially spiritual nature'.

In a number of Dr Pearce's cases the disease had obviously originated in the emotional and mental dimension of the person. This started him on what he calls 'extended diagnosis' — knowing right *through* a condition, not just recognising, but being able to understand the ideology and patterns of, a disease. 'At least 75 per cent of the physical diseases which were coming into my consulting room day-by-



Dr Ian Pearce

day were self-created out of the mental and the emotional aspects of the person'.

Three Basic Groups

Researching into cancer Dr Pearce found that there was a great body of evidence which suggested that cancer was no different from any other disease (meaning lack of ease). Like other infections, cancer was **induced** when the body's **immune system** was weakened through prolonged emotional stress. If the cause of the illness is emotional, then it must be at that level that treatment is offered. He found that his cancer patients fell into three basic groups: those who had suffered emotional deprivation during childhood, grew up and found a substitute for this lost relationship. This substitute could be a job, marriage partner, a child or vocation. If they then lost that substitute, this could throw them back into the childhood state of loneliness and despair. The cancer often set in after this point. Then there were those people who were unable to let go destructive emotions such as resentment, hostility and grief, and those whose **innate** artistic, creative impulse had been frustrated in some way.

Obviously external **carcinogens** such as chemical irritants or x-rays have a damaging effect, but why is it that some people develop cancer on exposure to them and others don't? The cause and the cure of cancer lies in the person's own healing ability and not in an external agent.

A Cure for Cancer?

Four basic steps are used by Dr Pearce in his treatment programme. First, he shows his patients how they themselves have produced their own cancer and so begins to untangle their emotional knots. Secondly, by demonstrating that cancer is curable, he removes their fear of the disease, which probably does more harm than the cancer itself. Then he teaches

how the body's immune system can be reinforced through healthier living in general — diet, exercise, sleep, etc. Finally, the mind is relaxed through deep muscular, physical relaxation followed by meditation. This allows the mind to switch off from the flood of external stimuli and discover an internal **core** of stillness. After this the patients are told to visualize the cancerous area as slowly **disintegrating** under the weight of the body's defensive processes. The cancer is seen as something rather soft, flabby and lost, and the people must recognize that they have control over their own immune system. The meditative state is returned to before coming back into the everyday world. This is to be done three times a day for fifteen minutes. Once a fortnight all the cancer patients meet to meditate together. Touch therapy (using the healing power of the hands) is also used in the meditative state to aid the body's self-healing power.

When a patient comes in the early stages of the disease, dramatic changes can take place under his treatment. The programme, however, is not put forward as a substitute for normal medical care but as a supplement to it.

Unfortunately many patients come after all normal avenues of help have failed and their immune system has been exhausted by radiology and **toxic** chemicals.

But even then beneficial change occurs, if only in outlook — instead of aggressive reaction or depressed resignation comes an 'attitude of normality' in which life is something to be enjoyed again. There is also a change in the symptom level, and **analgesics** are required in smaller doses at longer intervals. Sleep patterns improve, depression, lethargy and loss of appetite seem to recede.

Dr Pearce's partners support his work, and refer patients to him. But the profession (of doctors) as a whole still think his methods slightly 'crazy'. His hope for the future is that more people will listen and carry out similar work so that its effectiveness can be more accurately evaluated.

Diana Durham

faith healing — the ability to cure illness by religious faith; **general practitioner** — a doctor who does not specialize but who has a general practice; **acute** — severe; **king pin** — the most important body within an organisation; **leukaemia** — an acute disease that results in too many white blood cells being formed and so prevents normal blood-forming processes; **induced** — caused; **innate** — instinctive; **carcinogens** — any substance that produces cancer; **core** — the innermost part; **disintegrating** — breaking up; **toxic** — poisonous; **analgesics** — painkillers.



Everything is OK

The most international word in the world is 'OK' or 'okay'. Everyone understands the word and most people know it comes from America, but no one is exactly sure where the word came from.

There are many stories about the origin of the word. One is about an old Indian chief with a very long name. The Americans could not say it, but it sounded a little bit like 'OK'. This Indian was very friendly and agreed with everything the American colonists said. In another story, 'OK' is an Indian word for 'yes'.

Otto Kaiser or Oll Korrekt

German-Americans have their own ideas about the origin of 'OK'. In one theory, 'OK' stands for 'Oberkommando' (high command) and it was used in the American war. Or perhaps a German newspaperman wrote 'OK' at the end of good articles meaning 'ohne Korrektur' (without corrections). Or maybe a German businessman named Otto Kaiser put his initials on his products after he

tested them to be sure they were all right.

Dictionaries and language experts usually give another theory. In 1840 the democratic candidate for president, Martin Van Buren, used the letters as a slogan in his campaign. He was born in Old Kinderhook, New York and took the letters from his birthplace as a slogan meaning good.

But the 'birthday' of 'OK' is usually given as March 23rd, 1839. On this day, a newspaperman from the *Boston Morning Post* wrote 'OK' at the end of an article before giving it to the printers. For many years, language experts thought the expression came from a funny spelling of 'all correct' — 'Oll Korrekt'. In any case, the word became popular in New York, Philadelphia, Boston and down south in New Orleans.

Greek School Teachers

But experts who study old Greek texts have another theory. The Boston newspaperman had a classical education and

had learned Greek and Latin. With 'OK' he followed in the classical Greek tradition. Hundreds of years ago, Greek teachers wrote 'Ola' (everything) 'Kala' (good) or 'OK' at the end of school papers which were especially good.

In fact, there are other old English papers which have 'OK' at the end. And English *will and testament* from 1565 uses the word. President Jackson also wrote it in 1760 and a Boston businessman used it in a daily journal in 1815.

From ancient Greece to America and from America to the rest of the world; at least the world agrees on something — two little letters!

Karen Kreibohm

colonists — a person who settles in an area; slogan — a phrase used in politics, advertising etc; *will and testament* — a document that declares someone's wishes concerning his property and money after death.

Can I help you?

Each week our broadcasts to the areas mentioned on pages 26 and 27 include a programme in which Barry Tomalin answers questions sent in by people from all parts of the world. Here are two of the questions he will answer in this month's programmes.

Georges Petit in Belgium writes:—
As a faithful listener to English by Radio here are a few sentences I overheard.
'If you give someone a piece of your mind you criticise them.'
'To doubt someone's word is to disbelieve them.'
'It's a way of saying to someone that you would like to see them.'
It seems funny to use two pronouns singular and plural in referring to the same person. Can you explain?

Yes it does sound a bit funny, but only because we are not accustomed to it. This is one area in which the English language is changing. Let me explain why.

Traditionally we will use a singular pronoun after 'someone' or 'anyone' and say 'him'. 'Him' is a generic pronoun and it refers to both men and women — in other words to people in general. So we can say:— *To doubt someone's word is to disbelieve him.* However, there is a problem. 'Him' is a masculine gender pronoun and in these days of awareness of 'sexism' — of discrimination against women in language — many people are unhappy about using 'him' to mean both 'him' and 'her'. We could of course avoid the problem by saying this:— *To doubt someone's word is to disbelieve him or her.*

However this seems very clumsy, especially if you have a paragraph where 'him or her' is repeated many times. So users of English have come up with an alternative solution — use the plural pronoun 'them' to cover 'him' and 'her'. This is why you hear the word 'someone' together with a plural pronoun.

Although this use of a plural pronoun with 'someone' or 'anyone' is acceptable now it's not in general use yet and this is why it may sound odd to you. However you should remember that with the noun 'a person' you would still be expected to use a singular pronoun 'him' or 'her' not

a plural pronoun 'them'. So we'll say, for example, *A person should do whatever he or she wants*, not . . . *whatever they want.*

Angele Cohen in France has a question about the use of 'may'. She writes: I know you can say:— 'I have lost my umbrella. I may have left it on the train'. But can we add in a time word and say:— 'I may have left it on the train yesterday.'?

Yes, you can. The construction *may have left* is not the same as the normal present perfect tense construction *I have left*. When we say:— *I may have left it on the train* it is another way of saying:— *It is possible that I left it on the train.* So with this construction it is perfectly correct to say *when you were on the train. I may have left it on the train yesterday.*

If you have a question you would like Barry to answer send it to **CAN I HELP YOU?** at any of the following address:

BBC English by Radio, PO Box 1688, Hong Kong.	BBC English by Radio, PO Box 3035, New Delhi, India.
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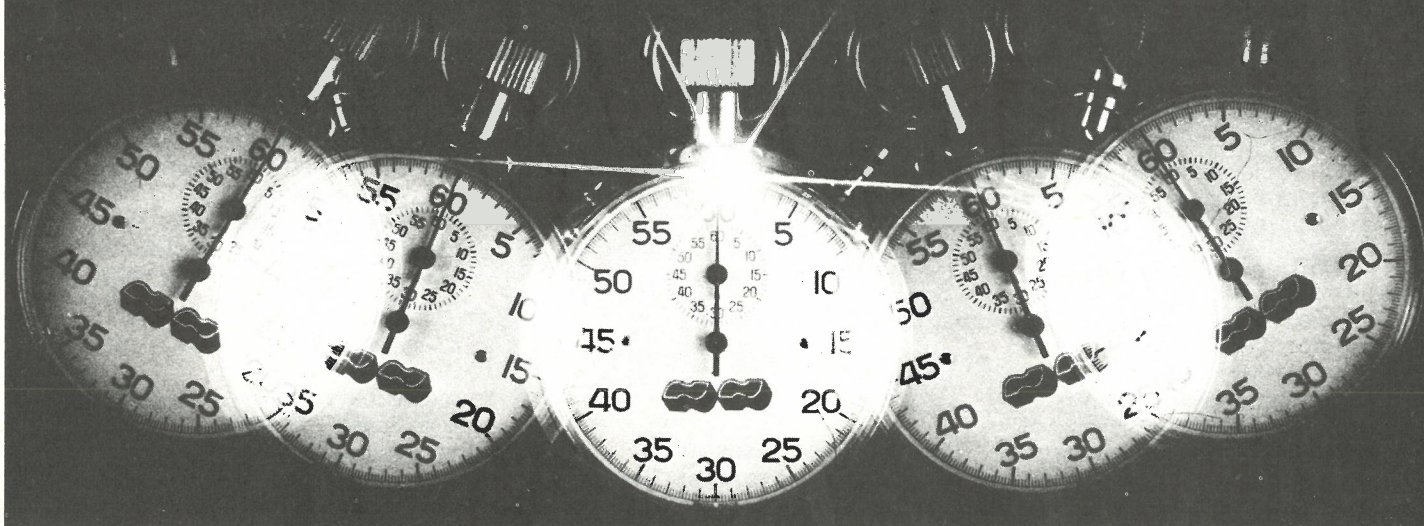
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Arnold J. Rathbone arrived home one Monday evening to find that his house wasn't there any more. It had disappeared.

Mr Rathbone took off the bowler hat he wore to the City every day and scratched his head. He was going to retire from the bank next year, and he knew that he was not as alert as he had been in his youth. Even so, he was puzzled. Surely this was Mafeking Avenue? He couldn't be mistaken after all these years.

While Mr Rathbone was standing feeling very puzzled on the pavement outside the place where he had lived alone for the past thirty-two years, a car came down Mafeking Avenue and pulled up behind him. Out of the car stepped a tall man with a briefcase. Mr Rathbone smiled. It was Andrew Smythe, his next-door neighbour.

"Evening," said Mr Rathbone in an apologetic voice.

Andrew Smythe looked at this ordinary looking, middle-aged man.

"Are you looking for someone?" he asked, using the kind of voice people reserve for strangers who seem to be lost.

"No, I'm... er, looking for my house, Mr Smythe," said Mr Rathbone nervously. Where is it?

"You know my name!" said Smythe, surprised.

"Do I know you?" He stared hard at the little man, and the little man stared back.

"But of course!" said Smythe, surprised.

"Rathbone's the name. I've lived next door to you for nineteen years! For heaven's sake, Smythe, what's happening? Is this some kind of joke? Where's my house? Where's number 13?"

For a moment, it looked as if Mr Rathbone might start to cry. Andrew Smythe looked thoughtful and shook his head. "No," he said slowly, "there's never been a number 13. Bad luck, you see. A lot of streets don't have a number 13. You must have made a mistake. This is Mafeking Avenue."

"I know, I know," said Mr Rathbone impatiently. "And you're my next-door neighbours, Andrew and Brenda Smythe. And there's old Mrs Briggs who lives on the other side with her six cats and her rheumatism. And that's Mrs Parker staring at us through her curtains..."

"You'd better come in," said Mr Smythe.

Indoors, Mr Rathbone was introduced to Brenda Smythe. She looked at this unhappy little man in his bowler hat and umbrella and made a cup of tea for them all. She wanted to help, but she really could not say that she had seen him before.

Mr Rathbone told them that he was a clerk at a branch of the National Trafalgar Bank in the City. It would not be difficult to prove his identity, he said. The ticket collector at the station knew him, his colleagues at work and his boss

A man who never was?



would recognise him too. Then there was his doctor, his dentist, his optician — they all knew him. For that matter, the owner of the corner shop at the end of Mafeking Avenue knew him...

"That's it!" Mrs Smythe interrupted. "It's too late to ring the bank or the doctor, but the shop will still be open — it hardly ever shuts!"

Mr Anwar, the shopkeeper, was a hard-working man but never too busy to chat to his customers. He was very sorry but he didn't think he knew Mr Rathbone.

"But I come in every evening for a bottle of milk and some bread," said Mr Rathbone.

"Then I should know your face," said Mr Anwar. "But I'm afraid I don't. Very, very sorry..."

Mr Rathbone left the shop in silence, and Mr and Mrs Smythe looked at one another.

"Look, Mr Rathbone, why not stay with us tonight, and we'll sort all this out in the morning," said Mr Smythe.

"Thank you," murmured Mr Rathbone. "Thank you."

At the bank, Mr Rathbone walked past the security desk, as he did every morning, with a nod to the man at the desk.

"Just a minute, sir," said the security officer. "Could I see your identification, please?"

"Identification?" whispered Mr Rathbone. "But you know me, Bill. I've been passing your desk for over twenty-five years!"

"What department?" asked the man looking at him suspiciously.

"Staff accounts, of course," said Mr Rathbone, impatiently.

"Name?"

"Rathbone. Arnold Rathbone."

The man made a quick telephone call.

"Come in here, please," he said, and led Mr Rathbone into a small room. After a few minutes, his boss, Miss Roper, came in. Mr Rathbone told her that his house had disappeared, that his neighbours didn't seem to know him any more. Surely he hadn't lost his job too?

Miss Roper stared at him blankly. Then she went out to make some telephone calls, came back, and asked him questions about his work.

A little while later, two police officers arrived. Miss Roper spoke to them outside, but Mr Rathbone could hear the words "strange little man... nothing to do with us." He went to the police station without protest, and answered the sergeant's questions as best as he could.

The sergeant was a patient man, and, by the end of the morning, he had made more than thirty telephone calls. He phoned Mr Rathbone's doctor, his news-agent and all sorts of other people that Mr Rathbone said knew him well. He even phoned the town where he said he had been born. Very gently, the sergeant told Mr Rathbone that he was not known at the doctor's surgery, or at the news-agent's — or, apparently, anywhere else. There was no record of his birth at the town where he said he had been born. Officials at his local Town Hall insisted that there had never been a number 13, Mafeking Avenue.

"Then it seems that I don't exist at all," said Arnold James Rathbone, sadly.

Later that day, Mr Rathbone was introduced to a psychiatrist who asked him a lot of questions about his childhood. After the interview, he too went out to make a telephone call, and he came back to tell Mr Rathbone that a hospital bed had been arranged for him. The room was empty.

"But he couldn't have gone out without passing my desk!" said the sergeant in a high voice.

"Perhaps he didn't!" said the psychiatrist.

"What?" asked the sergeant. "Didn't what?"

"Perhaps it's like he said himself — he didn't exist at all," said the psychiatrist.

Geoff Watson

alert — quick; puzzled — confused; suspiciously — as if he had done something wrong; blankly — without expression.

ACTIVITY GUIDE

How to use BBC Modern English

PAGE
7

WHY AUSTRALIA? WHY ENGLAND?

Discussion

- Read the articles and underline the reasons the writers give for wanting to live in each country.
- Which points do you agree or disagree with? Give reasons for your choice.
- Which country do you think the following people would prefer to live in and why?
 - a writer
 - young parents and their children
 - someone interested in sport
 - an archaeologist
 - an anthropologist
- If you could live in another country where would you choose to go? Give five reasons for your choice.

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8

THIS AND THAT

Discussion

- Decide which of the three articles interest you most.
- Read through the article you have chosen and underline the most interesting features.
- Discuss which article you have chosen and why, with a partner.
- Now give a short talk on the article.

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11

TASMANIA

Written Practice

- Read through the article on Tasmania.
- Work with a partner and underline the *similarities* and *differences* between Tasmania and Australia.
- Now make two lists, A and B. Under A make a note of the similarities and under B make a note of the differences.
- Now imagine you are on holiday in Australia and write a letter to a friend about the similarities and differences.

Notice the sort of language you may need to use:

- ... the same as ...
- ... as ... as ...
- ... similar to ...
- ... more/less than ...
- ... different from ...
- ... bigger/smaller than ... etc.

Vocabulary

Look at these words:

to vary	varied
various	variety
variable	invariably

Now look at these sentences and decide, which words go where. You may need to use your dictionaries:

- He ... arrives late.
- His mood ... from day to day.
- There's a great ... of things to do in Paris.
- English weather is ... Even in summer you don't if it's going to rain or be sunny.
- You can buy the same style of pullover in ... colours.
- I love French food. It's so ... you never get bored with it.

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13

A COSMOPOLITAN SOCIETY

Vocabulary

- Look at the following words:* immigrant; emigrant; migrant; refugee. tradesman; manual worker; white-collar worker; freelancer. plumber; carpenter; electrician; odd job man; decorator.
- Underline the words you don't know and ask someone in your class for an explanation.

If there are words which nobody in the class knows, you may need to use your dictionaries.
- Make sentences with the words you didn't know.

Role Play

- Work in small groups. Each student must take the role of one of the students Cherrie Gallagher interviewed. One of you is the interviewer.

Read the passage again and replay it, in your groups, in the roles you have chosen.

- Now imagine you are a migrant living in Australia. Decide:

Your nationality
Your age
Your profession
If you are married
How long you've been in Australia
Why you decided to live there
Features you like/don't like
Why/why not you'll stay/won't stay permanently

Both the interviewer and interviewee must prepare their questions carefully. Ask your teacher to help you if you have any problems.

- When you have practised the role play, perform it in front of the class.

Written Practice

Choose one of the students Cherrie Gallagher spoke to and using reported

questions and reported statements imagine you are a newspaper reporter and write an article on your interview.

Here are some ideas to help you:

- Last week I visited ...
- First I spoke to ...
- I asked him/her ...
- he/she said that ...
- He/she liked/didn't like ...
- He/she found ... (etc)

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16

EVERYTHING IS OK

Comprehension

- Read through the passage and underline all the stories of the origin of the word 'OK'.
- Without looking at the passage describe these theories in your own words.

Vocabulary

Which words in the passage correspond to the following meanings?

- first letters of a person's name(s).
- explanation
- starting point
- people with special knowledge
- a planned activity to gain popularity

Discussion

- Which explanation(s) of the origin of 'OK' do you like best or think most likely to be correct?
- 'OK' is an international word. In most languages there are some international words, or words borrowed from other languages. Work with a partner and make a list of as many of these words used in your language as you can think of.

See which couple can find the most words!

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17

AN UNORTHODOX DOCTOR

Comprehension

- In what way did wars slow down the progress of preventative medicine?
- Why is the word 'new' put in apostrophes? (line 2, paragraph 3)
- Explain the meaning of the line 'the neglect of these other dimensions of a person is what leads to physical illness'. (lines 12-13, paragraph 3)
- Cancer is an infection. True/false? Give reasons to support your answer.
- In your own words describe the three basic groups of cancer patients.
- How does Dr Pearce deal with the following:
 - emotional knots
 - fear of the disease
 - diet, exercise, etc.
 - the mind
- Dr Pearce's programme is a substitute for normal medical care. True/false? Give reasons to support your answer.
- How does the attitude of Dr Pearce's partners compare with the attitudes of the profession of doctors?

Discussion

- i) Read the passage again and underline anything new you learn from it. Compare this with a partner.
- ii) 'Alternative medicine is a fashion which will soon die out.' Do you agree/disagree?
- iii) Have you or anyone else you know had personal experience of success/failure of alternative therapies?
- iv) Is your health affected in any way when you are happy or unhappy? Give examples.

PAGE
19

THE MAN WHO NEVER WAS

Comprehension

1. Which of the following adjectives do you think describe how Mr Rathbone felt? Give reasons to support your choice:
 - a) ill
 - b) frustrated
 - c) lonely
 - d) impatient
 - e) amused
2. Do you think this story could be called *A Ghost Story*? Why/why not?

Spelling

Fill the gap in the following words taken from the passage with one of the possible answers given:

1. disa.eared
2. scra.ed

p pp
ch tch

3. br.fcase
4. pr.ve
5. suspi.ously
6. s.rgery
7. interv.w
8. p.chiatrist

ie ei
oo o
sh ci
u e
ei ie
sy si

Then he tried to prove ... by ...
The next step he took was to ...
The following day ...
Unfortunately nobody ... so ...
Finally a psychiatrist was asked to ...
However ...
After their interview ...

Role play

- i) Work with a partner. One of you is Mr Rathbone and the other is the psychiatrist. The psychiatrist must ask Mr Rathbone about:
 - a) what his problem is
 - b) his childhood
 - c) problems with his marriage, work, etc.

The person playing Mr Rathbone must think of good answers to give the psychiatrist!

- ii) Change roles.

Written Practice

Imagine you are writing a report for a newspaper about this strange story.

- i) Read the passage again and make a list of the main points which would fit your article which is entitled *An Unsolved Mystery*.
- iii) Look at the list you have made. You may be able to use the following introductory and linking words to introduce and join your ideas:

Strange things have been happening ...
First of all ...
Although Mr Rathbone ...

Discussion

- i) A lot of English people believe in ghosts. Do you? Do you know any ghost stories? Tell your partner or the class about them.
- iii) In many countries '13' is an unlucky number. Work with a partner and think of five lucky or unlucky symbols in your country. Compare these with the rest of the class.

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30

THE WAY OF ALL FLESH

Discussion

Discuss the following statements in small groups:

1. Children should never be physically punished.
2. Our ideas of good and bad come from our parents.
3. Our childhood experiences determine what we will be like later in life.
4. Children are spoilt nowadays.

(Answers on page 31)

Sue Lake



ROUNDAABOUT



Supplementary material
for the younger learner

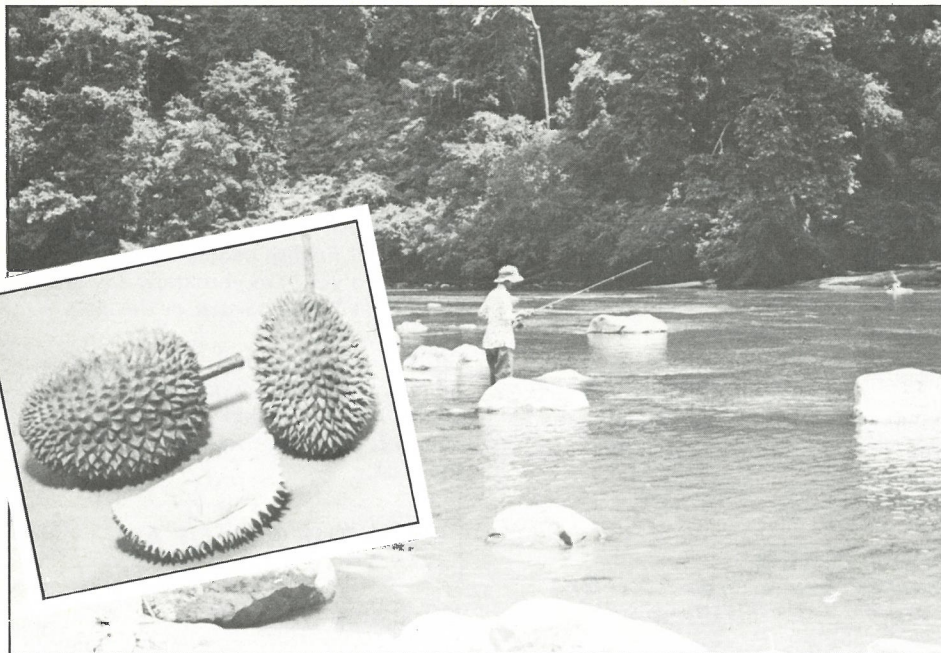
Donn Byrne

- A FIRST BOOK OF BOARD GAMES
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River scene, Malaysia. Fruit of the durian tree (inset)



Buffaloes at water hole

STORIES *from* ASIA

The Cleverest Thief in the World

Many years ago, three thieves were sitting by the side of a river near a small village. The first one said, "I am the cleverest thief in the world." The second one looked at him and laughed. "You are wrong. I am the cleverest thief in the world." The third looked at the other two and laughed. "You are both wrong", he said. "I am the cleverest thief in the world." Each of the three men put ten pieces of gold on the ground and they agreed that the one who proved himself the cleverest should take the thirty pieces of gold as a prize.

They saw an old man in a field near the river with his goats and buffaloes. The first thief looked at him. "I shall steal one of his goats," he said, and walked over to the field. "Good morning, old man," he said. "If you go to that big durian tree over there, you will find something very interesting". The old man went to the tree and looked everywhere, but of course, he didn't find anything. By the time he returned, the first thief had taken one of his goats back with him to his two friends. The second thief said, "That wasn't very clever. Anyone can steal a goat. I shall steal one of his buffaloes." So he walked over to the field. "Good

morning, old man. Why are you so sad?" The old man told him that a thief had stolen one of his goats. "I saw a man with a goat a moment ago," said the second thief. "He went along that path" pointing in the opposite direction. "If you run quickly, you will find him".

The old man ran as quickly as he could, but of course, he didn't find the man or the goat. By the time he returned, the second thief had taken one of his buffaloes back with him to his friends.

The third thief said, "That wasn't very clever. Anyone can steal a buffalo. I shall steal all the clothes he is wearing." The other two men looked at him and said, "If you can really do that, you must be the cleverest thief in the world." They watched as he walked over to the field. "Good morning, old man. Why are you so sad?" The old man told him that one thief had stolen one of his goats and that another had stolen one of his buffaloes. "Don't be so sad, old man," the third thief told him. "I know where you can find twenty pieces of gold."

"Where?" asked the old man. "In the river," replied the third thief. "I was crossing in my boat when I dropped a bag with twenty pieces of gold." "But why don't you dive into the river and get the gold yourself?" asked the old man. "Because I can't swim," answered the third thief. "But if you can get the gold from the river, you can keep it."

The old man took off all his clothes and dived into the river but, of course, he couldn't find the gold.

The third thief returned with the old man's clothes to his friends. He took the thirty pieces of gold from the ground. "Not only have I shown you that I am the cleverest thief in the world but I have also taken ten pieces of gold from each of you. But now we must be kind to that poor old man."

The three thieves walked along the side of the river, with the goat, the buffalo and the old man's clothes.

"Please don't be angry with us," the third thief said to the old man. "Here are your clothes. Here is your buffalo. Here is your goat. And here are the twenty pieces of gold which I promised you. But next time, watch your animals more carefully."

David Price

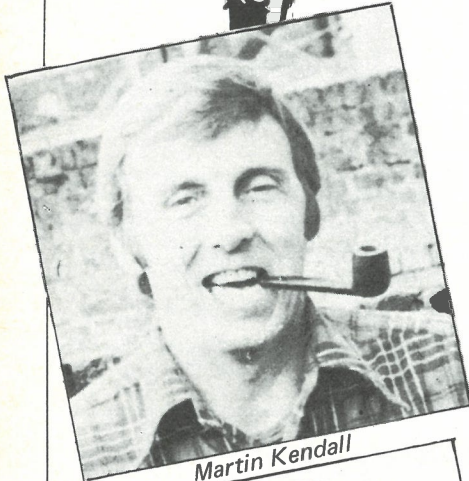
Comprehension

1. What is the past tense of 'take'?
2. The cleverest thief will get a reward. What word is used to describe this reward?
3. What is the past participle of the verb 'to steal'.
4. What expression is used to say that something has just happened?

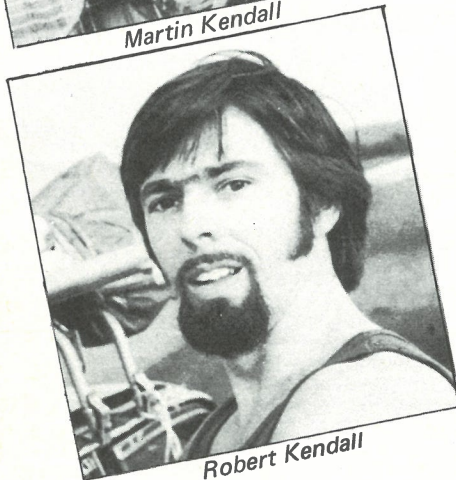
(Answers on page 31)

This story will be broadcast to Europe on Tuesday 1st September.

CHANGING SCENES



Martin Kendall



Robert Kendall



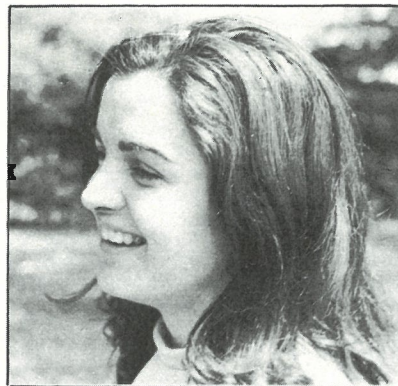
Sarah Kendall



Mel Davis

The story so far

Martin Kendall is a former TV actor who lives with his wife and son on the outskirts of London. Martin has given up playing the part of a famous TV detective in order to start a travelling theatre group in which his wife Sarah and his son Bob will be involved. The group will be called Kendall's Caravan. Helping Martin and his family are Annie Howarth, Bob Kendall's girlfriend and Mel Davis, another actor who runs a pub when he is not on stage. Out driving Mel nearly runs over Alison Wisden who has fallen in the road. He takes her home and decides he'd like to see her again. The plan is for Kendall's Caravan to tour Britain taking plays and performing them in village halls, community centres etc. The group is lucky enough to have arranged sponsorship by a well-known bank. Martin Kendall has recruited two other actors for the group—Mark Kirsten, a drama school graduate with a very high opinion of his own acting abilities, and Patricia Stevens who worked as an actress before she became a theatrical agent. The group's first engagement is in Littlebourne-on-Sea, a town on the South Coast of England. The play is *Romeo and Juliet* and there is competition between Bob Kendall and Mark Kirsten for the role of Romeo.



Annie Howarth

Characters in order of appearance

Sarah Kendall; Martin Kendall; Mr. Blackett (Bank Manager); Patricia Stevens; Annie Howarth; Bob Kendall; Mrs. Alma Garnett (Landlady); Debbie (Mrs. Garnett's niece); Mark Kirsten; Radio Reporter; Radio Announcer.

18 Littlebourne

Scene I

Martin and Sarah are walking along the promenade at Littlebourne-on-Sea.

Sarah: Hmm ... Smell that sea air. It's wonderful. I think I'm going to like Littlebourne ...

Martin: I'm sure you will. Look, you can see the theatre from here. At the end of the pier. Can you see it?

Sarah: Oh yes! Right over the sea. I hope it's safe.

Martin: It's been there long enough. It should last another two weeks ...

Sarah: What's the time now?

Martin: Er ... ten thirty. We'd better go over to the bank. I said we'd meet Mr. Blackett at ...

Sarah: (Interrupting) Oh look. That's him isn't it?

Martin: Yes. Yes that's him. (Calling) Morning Mr. Blackett!

Blackett: Good morning. So you got here alright.

Martin: No problems at all Mr. Blackett. Now what have you planned for us?

Blackett: A short meeting with the directors of our bank ... Just so they know your plans.

Then we'll go over to the theatre. Then I've arranged some publicity.

Sarah: Publicity?

Blackett: Yes ... the local newspaper wants an interview. So does our radio station. It's small but they put out some very good programmes.

Scene II

In the theatre, Annie is working backstage when Patricia Stevens comes to talk to her.

Pat: Annie. Can you spare me a minute please?

Annie: Sure Pat. What can I do for you?

Pat: That balcony. I don't think it's strong enough.

Annie: It looks alright to me.

Pat: It may look alright Annie, but it has to take the weight of two people. And I don't want an accident.

Annie: OK. I'll get Bob to go up there with me.

Pat: Bob? Why Bob?

Annie: Well he will be climbing on to it. You know ... the scene where Romeo visits Juliet.

Pat: I have read the play Annie. And I also know who'll be doing the climbing.

Annie: Bob Kendall. (She stops working and

looks at Patricia) He is playing Romeo, isn't he?

Pat: Not as far as I know.

Annie: You mean Martin didn't give Bob

the part?

Pat: No.

Annie: So Mark Kirsten's playing Romeo?

Pat: Er ... Yes.

Annie: Have you told Bob yet?

Pat: No. I thought I'd leave that to Martin.

After all he's the one who's responsible for ...

(She stops as Martin approaches)

Martin: Glad to see everyone's working hard

Annie.

Annie: They are Mr. Kendall. Now if you'll

excuse me.

Martin: (Sensing that she is annoyed) Hold on.

Now what's the matter?

Annie: Pat just told me that Mark's going to play Romeo. You do realise how much that's

going to hurt Bob?

Martin: He didn't seem hurt when I told him.

In fact he seemed very happy.

Pat: He was happy?

Martin: Why not? I would be if I was to play

two very different parts.

Pat: I don't understand.

Martin: It's very simple. I want Bob and Mark to share two parts. We're playing for six nights,

right?

Pat: Yes.

Martin: Well for three of those nights, Bob plays Romeo and Mark plays Tybalt. And for the other three, Mark plays Romeo and Bob plays Tybalt. What could be fairer than that?

Scene III

Over lunch in a local cafe, Sarah tells Bob that sharing the part of Romeo was her idea. Bob is



The radio reporter

amused at what might happen if he and Mark confuse their different roles. He tells Sarah that Pat has arranged for them to lodge in the home of a family in Spadina Road.

runs over — allows vehicle to knock down, pass over the top of; **backstage** — area behind the stage which cannot be seen from auditorium; **Hold on** — wait.

19 Preparations

Scene I

The actors are rehearsing Romeo and Juliet in the theatre at the end of the pier. Mel Davis and Mark Kirsten are practising a duel. Mel Calls a halt because he says Mark almost cut his face open. Martin Kendall intervenes to explain how to fight convincingly without injury.

Scene II

Annie and Bob go to the house in Spadina Road where Bob is to share a room with Mark.

Annie: (Ringing the doorbell) The house . . . doesn't look very big, does it?

Bob: I don't care . . . as long as the beds are comfortable. (The door is opened by a middle aged woman) Mrs. Garnett?

Alma: Yes.

Bob: I'm Bob Kendall.

Alma: You're expected but . . . well, I was expecting two men.

Annie: Oh I'm not staying here Mrs. Garnett . . . Mark . . .

Bob: Mark Kirsten's sharing the room with me. He'll be here later.

Alma: Well then you'd better come in. It's the door on the left. (She shows them inside) I'm sorry it's not a very big room . . . but it's quite comfortable.

Bob: It looks just fine.

Annie: Is there a bathroom Mrs. Garnett?

Alma: (Sharply) Of course, just down the hall. I'm sorry I don't mean to sound sharp. It's . . . well we're not used to taking lodgers. Especially from the theatre.

Annie: Oh, it's just a job like any other Mrs. Garnett. Actors aren't different from anybody else.

Bob: No. Not really.

Alma: Well I'm sure we'll all get on together. But there's just one thing. My husband. He hasn't been very well.

Bob: I'm sorry.

Alma: He's alright now but he doesn't like the idea of strangers.

Bob: Especially theatrical strangers.

Alma: (With an embarrassed laugh) So if you run into him you will . . .

Bob: I promise I'll be on my best behaviour.

Alma: Thank you. Well I'll leave you to unpack. Then you can come into the kitchen for a cup of tea . . . and meet Debbie?

Bob: Debbie?

Alma: My niece. She lives across the road but since my husband got ill she comes over . . . you know . . . helps me out with things.

Scene III

Martin is arranging the backdrop on stage when Sarah walks in.

Sarah: That backdrop looks marvellous.

Martin: Yes, it's not too bad, is it. I thought you were having lunch with Bob?

Sarah: I was. Have you any idea what time it is?

Martin: No.

Sarah: It's four o'clock and you're late.

Martin: Late? What for?

Sarah: Your radio interview was at half past three.

Martin: Oh my God! Well why didn't someone remind me. I've got so much to do here . . . will you drive me over?

Sarah: Where to?

Martin: The radio station . . . they can interview me there.

Sarah: Don't worry about it, darling.

Martin: But I'll have to give them . . .

Sarah: I met the reporter from the radio station as I was coming here.

Martin: Well where is he?

Sarah: Gone back to the radio station I should think.

Martin: Without an interview?

Sarah: No. He's got an interview.

Martin: Oh?

Sarah: Well I knew you were busy so I thought that er . . .

Martin: You gave him an interview?

Sarah: Yes. I did. You can hear it later this evening if you like. It goes out just before eight o'clock.

run into him — meet him by chance; **helps me out** — gives help when necessary; **backdrop** — cloth hung across the back of a stage on which background scenery or effects are painted.

20 The Interview

Scene I

That evening Bob Kendall and Mark Kirsten are in their room at Spadina Road learning their parts.

Mark: OK Bob. Tybalt has killed Mercutio. Benvolio comes and tells Romeo what has happened (He puts on a dramatic voice) 'Oh Romeo . . . brave Mercutio's dead' . . .

Bob: Romeo has a few lines after that.

Mark: Tybalt comes back on stage. **Let's take it** from there.

Bob: 'Mercutio's soul is but a little way above our heads. Either thou or I must go with him. Then we fight.' (A knock on the door interrupts them) Are you expecting anyone?

Mark: No . . . But it might be a nice surprise. (The door opens and Debbie looks in) Ah, it is.

Debbie: What?

Mark: I was talking to Bob. That's him on the bed.

Debbie: I've met him already. You must be Mark.

Mark: So my fame has reached you.

Debbie: No. But you're exactly what I expected.

Mark: Tall dark and good looking?

Debbie: No. Tall dark and **big-headed**.

Mark: Thanks. Well what can I do for you?

Debbie: Nothing, thank you. I wanted to tell Bob something.

Bob: Oh?

Debbie: Your mother's on the radio.

Bob: On the radio?

Debbie: Yes, she's talking at the moment.

I thought you might want to come down and listen. (Bob rushes out of the room)

Scene II

Meanwhile at their flat Martin and Sarah Kendall are also listening to Radio Littlebourne.

Reporter: But why use two actors . . . your son Robert and er . . .

Sarah: Mark Kirsten.

Reporter: And Mark Kirsten, to play Romeo?

Sarah: Well Kendall's Caravan . . . that's what we call the Group, is a team. And we must be able to turn our hands to almost anything.

Reporter: Yes, it reminds me of those famous lines from er, *As You Like It*, is it?

Sarah: Oh, what, . . . 'All the world's a stage'? Reporter: That's right, yes.

Sarah: ' . . . and all the men and women merely players. They have their exits and their entrances . . . '

Reporter: Yes, I mean the idea of the actor playing several parts.

Sarah: ' . . . and one man in his time plays many parts.' Reporter: That's right. And that's what you're doing.

Sarah: Yes. We want to give entertainment and enjoy ourselves as well. It's what my husband, Martin intended. We've certainly enjoyed putting the show together and, we . . . well, all I can say now is I hope the public will come and see us.

Announcer: Sarah Kendall there, of 'Kendall's Caravan', and just a reminder that you can see their performance of . . . (Sarah switches off the radio)

Sarah: Well Martin?

Martin: Well darling — if anyone can sell Kendall's Caravan you can. You were marvellous.

Sarah: Oh nonsense!

Martin: No, it's true. You were better than I would have been. Were you nervous?

Sarah: (Laughing) Not at all. It's easy when you're talking about something you believe in.

Martin: That's what I like to hear.

Sarah: Do you think, er . . .

Martin: What?

Sarah: Do you think anyone will come to see us on Monday?

Martin: (Laughing) Of course they will . . . (He stops to think) Of course they will.

Let's take it — let's start; **but a little way** — not far; **big-headed** — self important, with too high opinion of own worth; **turn our hands to** — be capable of doing.

21 Opening Night

Scene I

Backstage at the Littlebourne Theatre, the cast are getting ready for the opening performance of Romeo and Juliet. Dressed for his role as Tybalt, Mark explains to Debbie that he can't invite her to the party after the show as he will be busy with the official guests. Debbie tells him Bob Kendall has already given her an invitation.

Scene II

On stage Mark, playing Tybalt, has killed Mercutio. As he exits to the wings he finds Annie waiting for him.

Annie: (Whispering) Mark . . .

Bob: (On stage playing Romeo) 'This day's

black fate on more days doth depend. This but begins the woe others must end.'

Annie: (*Still whispering to Mark*) The duel. Remember what Martin said.

Mel: (*On stage as Benvolio*) 'Here comes the furious Tybalt back again.'

Mark: (*Aside to Annie as he rushes on stage*) Don't worry. I won't hurt your boyfriend . . . much.

Bob: (*As Romeo*) 'Alive in triumph and Mercutio slain! Away to heaven respective lenity. And fire-ey'd fury be my conduct now. Now Tybalt take the villain back again That late thou gav'st me; for Mercutio's soul is but a little way above our heads. Staying for thine to keep him company. Either thou . . . or I . . . or both must go with him.' (*He unsheaths his sword*)

Mark: (*As Tybalt*) 'Thou, wretched boy, that didst consort him here, Shall with him hence.' (*He takes out his sword*)

Bob: (*As Romeo*) 'This shall determine that.' (*They begin to fight. Bob says under his breath*) Mark! Be careful!

Mark: (*Whispering while they fight*) Just a lesson Bob. Just teaching you a lesson.

Scene III

The play is ending. Mel, playing Old Capulet, talks of setting up a rich statue of the lovers.

Mel: 'As rich shall Romeo's by his lady lie — Poor sacrifices of our enmity.' (*A church bell tolls*)

Martin: (*Playing Prince Escalus*) 'A glooming peace this morning with it brings. The sun for sorrow will not show his head. Go hence to have more talk of these sad things; Some shall be pardoned and some punished; For never was a story of more woe Than this of Juliet and her Romeo.' (*The curtain falls. Then backstage the cast begin to chatter*)

Pat: Quiet everyone quiet please. Martin wants to say a few words.

Martin: I just want to thank you all very much. The last week has been very hard for all of us

but tonight we've proved ourselves. We gave a good show and, er . . . The audience seemed to like us. Of course one or two things did go wrong. But I'm sure the people concerned won't make the same mistakes tomorrow night. So thanks again . . . and er . . . let's relax a bit and have something to eat. (*Applause. He turns to Annie*) Annie . . .

Annie: Yes?

Martin: Bob and Sarah. Where are they?

Annie: They were here a minute ago.

Pat: They've gone Martin.

Martin: Gone? Where?

Pat: Sarah's taken Bob to the hospital.

Martin: What?

Pat: Bob's been hurt. He's injured.

the wings — sides of the stage which hide performers from the audience; lenity — (very formal language) mercy; consort him — accompany him.

22 Mark's Mistake

Scene I

Martin and Pat are in a taxi on the way to the hospital.

Martin: Tell me what happened, Pat.

Pat: The duel scene. Mark made a mistake.

Martin: You mean he was careless.

Pat: Yes. I'm sorry Martin. I never thought Mark would be so unprofessional. Especially after I warned him.

Martin: I'll deal with Mark Kirsten later. How badly is Bob hurt?

Pat: It's his left arm. It was badly swollen. It could be broken.

Martin: Why didn't Bob tell anyone he was in pain?

Pat: He did. Once the curtain came down.

Martin: Stupid boy. What was he trying to prove?

Pat: That he was professional.

Martin: Ts!

Pat: What are we going to do about Mark?

Martin: You'll find out Pat, just as soon as I've spoken to him.

Scene II

The next day at the theatre Mark knocks on Martin's door.

Martin: Come in.

Mark: You wanted to see me, Martin.

Martin: Not particularly. But I have to. Now sit down. (*Mark sits and looks apprehensively at Martin*) Well what have you got to say?

Mark: What do you want me to say?

Martin: Well you could apologize.

Mark: I am sorry Martin. How is Bob?

Martin: In pain. His arm is very badly bruised.

Mark: Oh. When will he be back from the hospital?

Martin: Tonight.

Mark: For the performance?

Martin: Yes. Now why did the duel go wrong?

Mark: I suppose Bob made a mistake. Anyway it was an accident. And he is alright.

Martin: He could be seriously injured. So you say it was Bob's fault. That he made a mistake.

Mark: He could have. I'm not sure.

Martin: Well I am sure it wasn't Bob's fault.

Mark: You don't think I attacked him on purpose?

Martin: What I think, Mark is that you were angry with Bob for some reason, and you lost your temper. On stage!

Mark: So Debbie told you! Alright so I lost my temper with Bob. What happens now?

Martin: We've got five performances left to do Mark. You can finish them or leave now. It's up to you.

Scene III

Later Mel and Alison are walking on the beach, discussing how Mark can be replaced. Alison says she knows an actor who might be interested.

So Debbie told you! — He assumes Debbie told Martin that Mark was annoyed with Bob for inviting her to the party.

Export English

Methods of payment

Export English, broadcast to Europe and South Asia, looks at how Jayal Motors, a firm in a developing country, could go about exporting mopeds to markets in the industrial world. The series nears its end this month and Jayal Motors are choosing which methods of payment they want their customers to use.

Fill in the gaps in this passage with words which have already appeared in the text.

The two principal methods of payment for exported goods are by Bill of Exchange and by letter of credit. The Bill of E. . . . is an order in writing requesting someone (the buyer) to pay a specified sum of money at a s. . . . date. If the bill must be paid immediately, it is known as a Sight B. . . . The drawer (the exporter) draws up the Bill of E. . . . naming the person who must pay the bill. This person (the buyer) is known as the drawee. The d. . . . (the exporter) then gives the Bill of E. . . . to the bank. When the bank presents the bill to the d. . . . (the buyer) he must either pay it



Cargo from China at the Royal Albert Dock, London

immediately (if it is a S. . . . Bill) or accept it by writing 'Accepted' on it. By a. . . . a bill, a person agrees to pay the bill at a s. . . . date (usually in three months). When the d. . . . pays or a. . . . the bill, the bank gives him the documents which allow him to collect the goods from the quay when they arrive. Receiving the d. . . . when the S. . . . Bill is paid is called 'Documents against

Payment'. Receiving the d. . . . when a bill is a. . . . is called 'Documents a. . . . Acceptance'.

The main d. . . . in exporting is the B. . . . of Lading, which is the title deed to the goods. The t. . . . deed is the d. . . . which proves ownership of the goods. When a B. . . . of Exchange has been accepted by the d. . . . it becomes negotiable. This means that it can be transferred to another person, to pay a debt for example. On the other hand, if the exporter does not want to wait for payment of an a. . . . Bill of E. . . . , he can discount (sell) it at a D. . . . House. D. . . . Bills of Exchange is a way of lending and borrowing money. A B. . . . of Lading is also n. . . . so goods can be sold by selling the Bill of L. . . . before the goods actually arrive in the importing country. A letter of credit is a l. . . . written by the buyer's bank to the exporter's bank authorizing payment of a specified s. . . . of money to a s. . . . person (the exporter). The importer has to apply to his bank to open a letter of c. . . . The exporter is paid when he presents the export d. . . . to his bank.

Sue Norman

(Answers on page 31)

A text book and three audio cassettes of Export English are available from the BBC agents.

DAILY ENGLISH BY RADIO F

SEPTEMBER 1981

1. Europe

The programmes listed below are broadcast to various parts of Europe at different times of the day. The first programme listed is broadcast eight times a day. The second programme listed is broadcast only at GMT 11.45 and 21.30 each day. On Sundays at GMT 11.15 there is an additional programme – PEDAGOGICAL POP.



VICTORIA

I may have left it on the train yesterday, page 18.

Saturday: CAN I HELP YOU? *SAY IT AGAIN.

Sunday: SPEAKING OF ENGLISH; TEACHING COURSE.

Monday: ZERO ENGLISH PLUS THREE; NOW AND THEN.

Tuesday: GREAT EXPECTATIONS; STORIES FROM ASIA.

Wednesday: CHANGING SCENES; IMPROVISATIONS.

Thursday: *THE BELLCREST STORY; *THE PETROLEUM PROGRAMME.

Friday: LISTEN AND WRITE; *EXPORT ENGLISH.

TIMES AND WAVELENGTHS GMT:

NORTHERN EUROPE & USSR

11.30 – 12.00 13, 16, 19 & 25 metrebands; 21.70, 17.74, 15.18, 15.205 & 11.945 MHz

16.45 – 17.00 19, 25, 31 metrebands; 15.31, 11.905, 9.60 MHz

SOUTH WEST EUROPE

11.30 – 12.00 16, 19, 25 metrebands; 17.8, 15.27, 11.905 MHz

16.45 – 17.00 31 & 41 metrebands; 9.60, 7.295 MHz

WEST CENTRAL & SOUTH EAST EUROPE

04.30 – 04.45 19, 25, 31, 41, 49 & 75 metrebands; 15.28, 11.945, 9.57, 7.12, 6.195 & 3.955 MHz

06.45 – 07.00 19, 25, 31, 41, 49 metrebands & 231 metres; 15.115, 11.945, 9.825, 7.26, 6.15 MHz & 1296 kHz MW

07.30 – 07.45 31, 41, 49 metrebands & 231/463 metres; 9.915, 7.23, 6.195 MHz & 1296/648 kHz MW

11.15 – 11.30 (Sunday Only) 49 metreband & 370 metres; 6.125 MHz & 810 kHz MW

11.30 – 12.00 13, 19, 25, 49 metrebands & 370 metres; 21.61, 15.39, 11.86, 6.125 MHz & 810 kHz MW

16.45 – 17.00 31, 49 metrebands & 463 metres; 9.60, 7.295, 6.195 MHz & 648 kHz MW

18.45 – 19.00 49 metreband; 6.01 MHz

21.15 – 21.45 41, 49 metrebands & 417 metres; 7.14, 6.07 MHz & 720 kHz MW

22.00 – 22.15 231 metres; 1296 kHz MW

For Greater Berlin Only:

GMT: 04.30 90.2 MHz VHF

06.45 & 16.45 370 metres/810 kHz MW & 90.2 MHz VHF

2. For the FAR EAST – Burma, Brunei, Kampuchea, China, Hong Kong, Indonesia, Japan, Korea, Laos, Malaysia, Philippines, Thailand and Vietnam. Each lesson is broadcast entirely in English three times a day.

Saturday: IN A MANNER OF SPEAKING.

Sunday: CAN I HELP YOU?

Monday: PEDAGOGICAL POP.

Tuesday: SPEAKING OF ENGLISH.

Wednesday: ZERO ENGLISH PLUS THREE.

Thursday: IMPROVISATIONS.

Friday: CHANGING SCENES.

TIMES AND WAVELENGTHS GMT:

00.30 – 00.45 19, 25, 31, 49 metrebands; 15.435, 11.71, 9.725, 6.195 MHz.

09.30 – 09.45 19, 25, 31 metrebands; 15.36, 11.955, 9.725 MHz.

12.00 – 12.15 (for Kampuchea, Laos, Malaysia, Thailand and Vietnam only) 49 metreband; 6.05 MHz.

3. Lessons for SOUTH ASIA – Bangladesh, Burma, India, Nepal, Pakistan and Sri Lanka (entirely in English) GMT 16.45 – 17.00: 25, 41, 49 metrebands: 11.955, 7.155, 6.165 MHz.



Saturday: SPY IN THE SKY.

Sunday: CAN I HELP YOU?

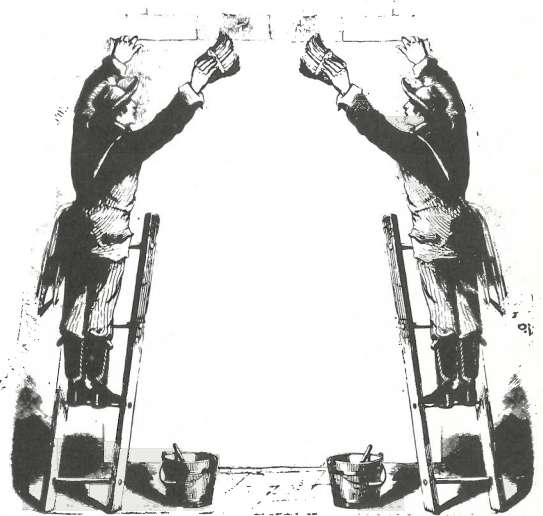
Monday: CHANGING SCENES.

Tuesday: *EXPORT ENGLISH.

Wednesday: ZERO ENGLISH PLUS THREE.

Thursday: SPEAKING OF ENGLISH.

Friday: IMPROVISATIONS.



Changing Scenes

4. Lessons for INDONESIA and MALAYSIA (entirely in English except where stated) are broadcast each day at GMT 23.30 and heard there the following day on the 25, 31, 41 and 49 metrebands, 11.865, 9.58, 7.18, 6.08 MHz.

Saturday: *THE PETROLEUM PROGRAMME.

Sunday: SPEAKING OF ENGLISH.

Monday: CAN I HELP YOU?

Tuesday: *LET'S SPEAK ENGLISH (Indonesian).

Wednesday: IMPROVISATIONS.

Thursday: CHANGING SCENES.

Friday: PEDAGOGICAL POP.

PROGRAMMES IN ENGLISH

SEPTEMBER 1981

5. Programmes broadcast to CHINA which can be heard in parts of South Asia and the Far East. Programmes are broadcast entirely in English except where stated. GMT 09.45 – 10.00, 16, 19, 25, 31 metrebands: 17.88, 15.36, 11.955, 9.725 MHz.

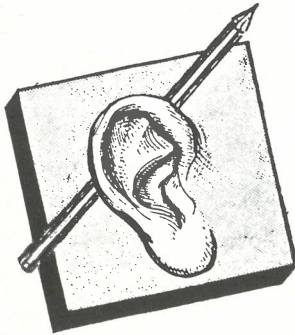
Saturday: PEDAGOGICAL POP.

Sunday: *LET'S SPEAK ENGLISH (Chinese).

Monday: SPEAKING OF ENGLISH.

Tuesday: *SAY IT AGAIN.

Wednesday: ZERO ENGLISH PLUS TWO.



Thursday: LISTEN AND WRITE.

Friday: CAN I HELP YOU?

6. PROGRAMMES FOR LATIN AMERICA.

Lessons for listeners in Brazil, Paraguay, Uruguay, Argentina, Bolivia and Chile are broadcast Monday to Saturday at GMT 21.45 – 22.00, on 19 and 25 metrebands, 15.385 and 11.82 MHz.

Saturday: PEDAGOGICAL POP.

Sunday: No transmission.

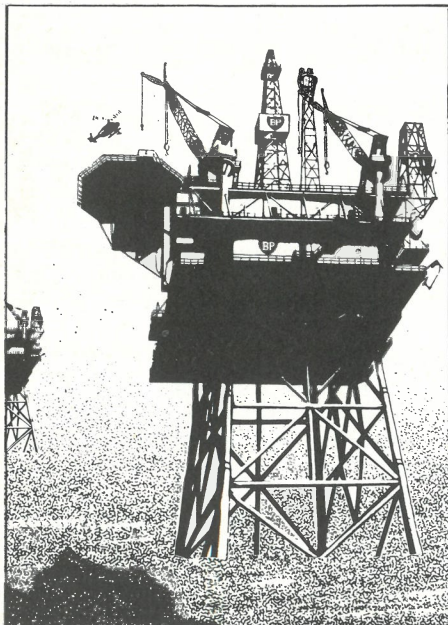
Monday: IMPROVISATIONS.

Tuesday: CAN I HELP YOU?

Wednesday: SPEAKING OF ENGLISH.

Thursday: CHANGING SCENES.

Friday: *THE PETROLEUM PROGRAMME.



WHEN TO LISTEN . . .

The lesson times on these pages are given in Greenwich Mean Time (GMT). To calculate the equivalent time in your own country, it will be necessary to add or subtract some hours as follows:—

EUROPE & USSR

Portugal and Yugoslavia — add 1 hour.
Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Holland, Hungary, Italy, Luxembourg, Malta, Norway, Poland, Spain, Sweden and Switzerland — add 2 hours.
Bulgaria, Finland, Greece, Romania and Turkey — add 3 hours.

USSR — Kiev, Leningrad, Moscow, Odessa — add 4 hours. Add an additional 1 hour approximately for each 15 degrees longitude further east in USSR.

SOUTH ASIA and the FAR EAST

Pakistan — add 5 hours. India and Sri Lanka — add 5½ hours. Nepal — add 5 2/3 hours.
Bangladesh — add 6 hours. Burma — add 6½ hours. Kampuchea, Indonesia Western zone, Laos, Thailand and Vietnam — add 7 hours.
Brunei, China, Hong Kong, Indonesia Central zone and Philippines — add 8 hours. Indonesia Eastern zone, Japan and Korea — add 9 hours.

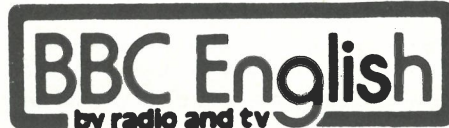
LATIN AMERICA

Argentina, Brasil East, Uruguay — deduct 3 hours.
Bolivia, Brasil West, Chile, Paraguay — deduct 4 hours.
Brasil — Território de Acre — deduct 5 hours.

SUPPORT MATERIAL

Text books and audio cassettes are published to accompany broadcasts marked with this sign. For details of these and other BBC English teaching publications, films and video cassettes, please write to:—

BBC English by Radio and Television,
PO Box 76,
Bush House,
London,
WC2B 4PH.



WHAT ARE THE PROGRAMMES ABOUT...?

CAN I HELP YOU? — answers listeners' questions on English grammar. (A)
CHANGING SCENES — the experiences of a theatre group travelling around Britain. (I)
*EXPORT ENGLISH — for commerce and international trade. (A)



GREAT EXPECTATIONS — dramatisation of Dickens' novel with explanations. (A)
IMPROVISATIONS — exercises linked to *Changing Scenes*. (I)

IN A MANNER OF SPEAKING — English pronunciation around the world. (A)

*LET'S SPEAK ENGLISH — bilingual series — takes the beginner to intermediate level in 100 programmes.

LISTEN AND WRITE — everyday English dictated. (E)

NOW AND THEN — dialogues set in the past, the present and the future. (E)

PEDAGOGICAL POP — explains the words of pop songs. (I)

*SAY IT AGAIN — the English you need every day — demonstrated in the context of scenes from classic films. (I)

SPEAKING OF ENGLISH — magazine programme for advanced students and teachers of English. (A)

SPY IN THE SKY — mystery thriller about the aircraft industry. (I)

STORIES FROM ASIA — folk tales told in simplified English. (I)

TEACHING COURSE — methodology for the classroom. (A)

*THE BELLCREST STORY — English for management. (A)

*THE PETROLEUM PROGRAMME — the language of oil technology. (A)

ZERO ENGLISH PLUS TWO AND THREE — a graded course for beginners. (E)

E = Elementary I = Intermediate A = Advanced

Language Exercises

Graded English 1

New Zealand

Jane and Mike are teachers. They have decided to live in another country for a few years. Mike wants to go to Australia, but Jane wants to go to New Zealand.

Mike: Think of all the space in Australia. It's enormous!

Jane: Mm . . . but I prefer a smaller place. Somewhere more like Britain.

Mike: But think about the holidays. We can travel all over Australia.

Jane: Well, we can travel in New Zealand too. It has lots of different parts. There are hot springs in North Island. And you can go skiing in South Island.

Mike: I suppose you've been to the Tourist Office!

Jane: Of course. And then there are the Maoris . . .

Mike: Well, Australia has Aborigines . . .

3

Now look at the rain chart and talk about it.

days with rain	Auckland	Wellington
January	8	
July	15	
per year	140	1:

4 And now compare the hours of sunshine in.

hours per day	Auckland	Wellington
January	7.6	7
July	4.5	3
per year	2153	201

Use this pattern:

(Wellington) has more sun than (Dunedin) less

1 Look at this table. Compare the maximum temperatures in the four main cities of New Zealand:

Maximum	Auckland	Wellington	Christchurch	Dunedin
January	23	20	22	19
July	14	11	11	10

Use this pattern:

(Auckland) is hotter than (Christchurch) in (July)
colder
the same as

2 Now look at the minimum temperatures. Talk about those in the same way:

Minimum	Auckland	Wellington	Christchurch	Dunedin
January	16	13	12	11
July	8	6	1	3

Language Exercises

Graded English 2

Advertising through pictures, words and images is a very obvious part of the world we live in today. On television and on the radio, in the streets, at the cinema and in newspapers and magazines, advertisements tell us to buy every kind of product. We are aware (though, often, not completely) of this kind of selling, through words and pictures. But we often forget that music is one of the most powerful methods of selling things in the modern western world.

Music is, of course, a very important part of television, radio and cinema advertisements. But frequently it is used by itself, as a background to our daily lives in supermarkets, restaurants, banks, factories, department stores and airports

Music - the soft sell



— when we are not aware of it. The dangerous thing about background music is that people are not conscious of it, most of the time, and therefore do not realise that it is being used to sell products

and to make them spend more money.

So how exactly is background music used to 'help' us spend money? One example is the Hilton Hotel, London. Here, the music played in the rooms of the hotel is so soft you hardly notice it. Ken Faulks, sales director of the company which planned the music for the Hilton, says that its purpose is to relax people. "In an expensive hotel, the idea is to make the customers relax. The more time they spend sitting there, the more money they spend — and because they are so relaxed, they don't care." Background music can also be used for the opposite purpose: to make people *leave* a place. Bob Peyton, who owns the Chicago Pizza Pie factory in London says, "When people have finished eating at my restaurant, the kind of music we play makes them want to move off, so they leave quickly!"

Background music isn't only used in places like hotels and restaurants. It is also used for people at work in companies and factories. The head of an insurance company in London says, "We play music to people who are doing boring, routine jobs. We find that they work better and the music makes them more cheerful."

In America, a very effective method of advertising through music is being used. Words are spoken, very softly, as the

Jane: And most of the immigrants are from the South Pacific. In Australia, most of the immigrants come from Europe. Mike: Apart from the British, of course! I think the two places are much the same. Just different sizes. Anyway, I've been reading the immigration rules. It sounds more difficult to go and work in New Zealand.

Jane: I'm sure that's not true. Look, why don't we apply to both places. Then we can see which one accepts us.

Mike: Probably neither of them will. They've got enough teachers of their own!

5
Finally, fill in this table:

	January	July	All year
hottest	AUCKLAND		
coldest			
wettest			
driest			
most sun			
least sun		WELLINGTON	

6
Which of the four places would you like to live in? Find out how many people in your class agree with you. Which is the most popular city?

7
Now imagine you are going to work abroad for 2 years. Write down all the things in your town or country which you like, five things you do not like. You can also put down some of the things you do not mind.

I like I don't like I don't mind

8
Now work with a partner. Choose a country and write down the things you will probably like, and the things you will probably dislike, in your new country:

COUNTRY

I will probably like I will probably dislike

9
Compare your list with your partner's list. Now compare the place you have chosen with your own town or country.

place, using wetter than and drier than:

ton	Christchurch	Dunedin
	7	11
	9	10
	85	119

day:

ton	Christchurch	Dunedin
	6.8	5.8
	4.0	3.5
	1970	1679

in January
July
a year

music is played. Dr Hal Becker, of a company called *Audio Visual Techniques Corporation* describes how their special tapes are used in shops. Six large American department stores played tapes with music and a voice telling shoppers not to **shoplift**. Surprisingly, 33% less goods were stolen from the stores.

This technique is called 'subliminal' advertising. It works by telling people to do things without them knowing that this is happening. In the store, people don't notice the voice, but, unconsciously, they do what they are told to do. Perhaps this is a good use of the technique, but how long will it be before the instruction 'Do not steal' is changed to 'Buy product X'?

In television and cinema commercials, subliminal advertising (where pictures are flashed very quickly onto the screen, so that **viewers** don't realise they've seen them) is not allowed. But at the moment there are no controls on subliminal methods of advertising in shops.

When you go out today, notice where and when you hear music being played. Is it there just 'to make you feel cheerful'? Or does it have a more serious, commercial purpose — to make you spend money, without knowing quite why you are doing it?

Charlotte Greig

images — (here) pictures that suggest what people, objects etc. should be like; **department stores** — large shops divided into departments, selling many kinds of goods; **shoplift** — steal goods from a shop; **technique** — skilled method; **viewers** — people watching (here) television or cinema programmes.

Verbs and prepositions

In this imaginary interview, a reporter asks the owner of a supermarket about the music he plays in his shop. Put the right form of the verb, in italics, and the preposition that goes with it, into the sentences.

Question: "Is it honest to (*rely*) music to relax the customers and make them buy?"

Answer: "I (*object*) any suggestion of dishonesty. I don't think you can force people to buy things if they don't want to. I can't be (*blame*) that! Nobody (*insist*) selling customers anything. We wouldn't (*dream*) doing such a thing."

Question: "But research has shown that this kind of technique (*consist*) making people buy things without being conscious of what they're doing. People don't (*think*) music as 'advertising'. It doesn't (*occur*) them that music is persuading

them to spend money! Isn't this rather dishonest?"

Answer: "I don't (*believe*) this kind of argument. You (*refer*) playing music as dishonest, didn't you? That is ridiculous. In the supermarket, it just helps people to relax and enjoy their shopping. I'm not going to (*argue*) you, if you (*persist*) making these remarks!"

Linking words

Make sentences which have the same meaning as the full sentences in this exercise, starting with the words suggested, as in the example.

Example: He was fat but he ran fast. Although he was fat he ran fast.

1. I enjoy watching TV; however, I prefer going out. Although I enjoy ... I prefer ...
2. We went swimming, although the weather was cold. In spite of ... we went ...
3. I don't like him; nevertheless, he's an interesting person. Although ... I don't like him ...
4. In spite of her youth, she is very wise. Even though ... she is very wise ...
5. I admire your courage, yet I don't think you are very sensible to go there. While ... I admire your courage ...

The way of all flesh

Samuel Butler (1835–1902) was the son of a clergyman. As a child he had such a strict upbringing that it left him emotionally scarred for life. The Way of All Flesh is an autobiographical account of his childhood experiences.

In the book Ernest is Samuel Butler as a child and Theobald is his father. The author plays the part of a friend of the family who observes what happens.

In the following extract the author describes what happened one Sunday. In Victorian times Sunday was very much a day of rest and religious observance and in some cases it was taken to extremes.

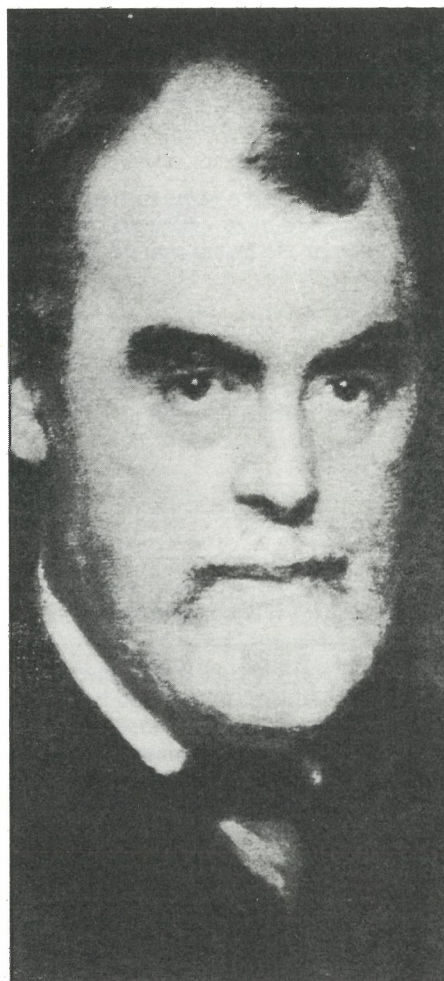
I was there on a Sunday and noticed how strictly the young people were taught to observe the Sabbath; they were not allowed to cut out things or use their paint-boxes on a Sunday. One treat only was allowed them — on Sunday evening they could choose their own hymns.

In the course of the evening they came into the drawing-room, and, as a special treat, were to sing some of the hymns to me instead of saying them, so that I could hear how nicely they sang. Ernest was to choose the first hymn and he chose one about some people who were to come to the sunset tree. I do not know what kind of a tree a sunset tree is, but the words began, "Come, come, come; come to the sunset tree." The tune was pretty and had taken Ernest's fancy, for he was unusually fond of music and had a sweet little child's voice. He was, however, very late in being able to sound a hard 'c' or 'k', and, instead of saying, "Come," he said, "Tum, tum, tum."

"Ernest" said Theobald, from the armchair in front of the fire, "don't you think it would be very nice if you were to say 'come' like other people, instead of 'tum'?"

"I do say tum," replied Ernest, meaning that he had said 'come'.

Theobald was always in a bad temper on Sunday evening. In fact, clergymen are seldom at their best on Sunday evening and I had already seen signs that evening that my host was cross, and was a little nervous at hearing Ernest say so promptly, "I do say tum," when his papa had said he did not say it as he should.



Samuel Butler

Theobald immediately noticed that he was being contradicted. He got up from his armchair and went to the piano.

"No, Ernest, you don't," he said, "you say nothing of the kind, you say 'tum' not 'come.' Now say 'come' after me."

"Tum," said Ernest, "Is that better?" I have no doubt he thought it was, but it was not.

"Now, Ernest, you are not trying as you ought. It is high time you learned to say 'come'. There's no difficulty at all about it. Now, take your own time, think about it, and say 'come' after me."

The boy remained silent for a few seconds and then said 'tum' again.

I laughed, but Theobald turned to me impatiently and said, "Please do not

laugh; it will make the boy think it does not matter, and it matters a great deal."

Then turning to Ernest he said, "Now, Ernest, I will give you one more chance, and if you don't say 'come' I shall know that you are a very naughty boy." He looked very angry. Ernest looked like a puppy when it is being scolded without understanding why. The child knew what was coming now, was frightened and of course, said 'tum' once more.

"Very well, Ernest," said his father, catching him angrily by the shoulder, "I have done my best to save you, but if you will have it so, you will," and he pulled the little child, who by now was crying, out of the room. A few minutes more and we could hear screams coming from the dining-room and we knew that poor Ernest was being beaten.

"I have sent him to bed," said Theobald, as he returned, "and now, Christina, we will have the servants in to prayers," and he rang the bell for them, red-handed as he was.

Graham Workman

(Adapted from *The Way of All Flesh* by Samuel Butler, published by Jonathan Cape)

Further Practice

We use *It's high time* . . . (which is more emphatic than *It's time* . . .) to express something that should have happened but still hasn't.

Example: "It's high time you learned to say 'come'."

Notice that *It's high time* . . . is followed by the simple past tense.

Now write appropriate responses to the following:

1. Unemployment is rising and the government still hasn't done anything.
2. You're unemployed and you haven't tried to find a job.
3. My hair is getting very long. I must have a haircut soon.
4. This pain in my stomach is getting worse. I've had it three days now.
5. The alarm clock went off ages ago and he's still in bed.
6. We haven't had a pay rise for two years.
7. I'll be late if I don't leave soon.

Comprehension

1. In what way is Sunday different from the other days of the week?
2. Why doesn't Ernest say 'come'?
3. Why does Theobald beat Ernest?
4. Which details in the passage make you feel sympathy for Ernest?
5. Comment on Theobald's words in the last paragraph.
6. What point do you think the writer was making in the passage?
7. What effect do you think this experience will have on Ernest's development?

Answers

LISTEN AND WRITE

Comprehension

- False. Simon hasn't forgotten the dinner date but he has to work late.
- False. Simon is coming home first.
- Jill is going to phone them.

Further Practice

- 1c), 2e), 3a), 4b), 5d).
1. see to 2. set off 3. get back
4. come up. 5. go round to
1. . . . we're supposed to be going . . .
2. . . . I'm supposed to be going . . .
3. John's supposed to be having . . .
4. They're supposed to be going . . .
5. Nick's supposed to be calling . . .

QUIZ ON AUSTRALIA

- False. 2. The South Pacific Ocean is east of Australia and the Indian Ocean is west of Australia. 3. False. 4. a) 5. a) 6. b) 7. c) 8. c) 1. Darwin, 2. Alice Springs, 3. Brisbane, 4. Sydney, 5. Canberra, 6. Melbourne, 7. Melbourne, 8. Hobart, 9. Perth. 10. b)

GREAT EXPECTATIONS

- E, 2) H, 3) G, 4) A, 5) F, 6) C.

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STORIES FROM ASIA

- Took. 2) Prize. 3) Stolen. 4) A moment ago.

EXPORT ENGLISH

Exchange; specified; Bill; Exchange; drawer; Exchange; drawee; Sight; accepting; specified; drawee; accepts; documents; Sight; documents; accepted; against; document; Bill; title; document/deed; Bill; drawee; accepted; Exchange; Discount; Discounting; Bill; negotiable; Lading; letter; sum; specified; credit; documents.

GRADED ENGLISH TWO

Verbs and prepositions

rely on; object to; blamed for; insist on; dream of; consists in; think of; occur to; believe in; referred to; argue with; persist in.

Linking words

- Although I enjoy watching TV, I prefer going out. 2. In spite of the cold weather, we went swimming. 3. Although he's an interesting person, I don't like him. 4. Even though she is young, she is very wise. 5. While I admire your courage, I don't think you are very sensible to go there.

GRADED ENGLISH THREE

Further Practice

- It's high time the government did something about unemployment. 2. It's high time you tried to find a job. 3. It's high time I had a haircut. 4. It's high time I went to the doctor. 5. It's high time he got up. 6. It's high time we had a pay rise. 7. It's high time I left.

Comprehension

- The children can't cut out things, etc. Their only 'treat' is to sing hymns. 2. He can't pronounce a hard 'c' or 'k' and therefore says 'tum'. 3. Theobald is bored and cross and therefore easily irritated by Ernest. He gets rid of his frustration on Ernest. 4. Firstly, Ernest liked the tune and had a sweet voice. Secondly, the child says, "Is that better?" thinking it is. Thirdly, the comparison of Ernest to an innocent puppy that is being scolded without understanding why. Fourthly, the child was beaten for something that wasn't his fault. 5. They show his hypocrisy, especially as he is a clergyman, and therefore this cruel action contrasts with a true Christian action. Note also how Theobald is also, in a sense, 'caught red-handed.' 6. Besides showing the cruelty of Theobald the clergyman, he shows how in Victorian times such strict attitudes, (in this case, the Sabbath), when no one is allowed to do anything, lead to outbursts of anger.

- Ernest may well grow up afraid to show his feelings because he was unable to assert himself in front of a dominant father. He may also feel guilty about the things that give him pleasure.

ACTIVITY GUIDE

TASMANIA — ISLE OF BEAUTY Vocabulary

- invariably, 2. varies, 3. variety, 4. variable, 5. various, 6. varied.

EVERYTHING IS OK Vocabulary

- initials, 2. theory, 3. origin, 4. experts, 5. campaign.

AN UNORTHODOX DOCTOR Comprehension

- Because it was necessary to use drastic forms of treatment in war-time and these methods have continued until now and alternative methods have been disregarded. 2. Because these approaches are not new but have been used for years by ancient tribes. 3. If a person ignores his spiritual nature he can become physically ill. 4. True. Cancer is referred to as an infection in line 5, paragraph 5. 5. Firstly those who suffered in childhood and have subsequently found a substitute for their deprivation. When this substitute is lost the subsequent return to the traumatic childhood state can cause cancer. Secondly, people who have found no outlet for their destructive emotions and thirdly, people who have not fulfilled their creative talents. 6. a) By showing his patients how they have produced their own cancer because of their emotional problems. He then shows them how to deal with these problems. b) By showing patients that cancer is curable he removes their fear of the illness. c) He emphasises that proper diet, exercise, etc. help build up the body's immune system and so fight the cancer. d) It is necessary to relax the mind completely so that patients can subsequently visualise the cancerous area breaking up. 7. False. His treatment is supplementary to other medical care. 8. They support him whereas a lot of other doctors find his methods a little 'crazy'.

THE MAN WHO NEVER WAS Comprehension

- b), c) and d) because although he recognised people nobody seemed to have any idea who he was. 2. Yes, because he disappeared mysteriously and, as the psychiatrist said, "Perhaps he didn't exist at all."

Spelling

- pp, 2. tch, 3. ie, 4. o, 5. cio, 6. u, 7. ie, 8. sy

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STRATEGY 3
Recognize purpose

SECTION 2

The reader

STRATEGY 4
What do you feel?
STRATEGY 5
What do you like?
STRATEGY 6
What do you know?

SECTION 3

The process

STRATEGY 7
Scanning
STRATEGY 8
Predicting
STRATEGY 9
Checking

SECTION 4

The writer

STRATEGY 10
Understanding organization
STRATEGY 11
Understanding explanation
STRATEGY 12
Understanding attitude and tone

SECTION 5

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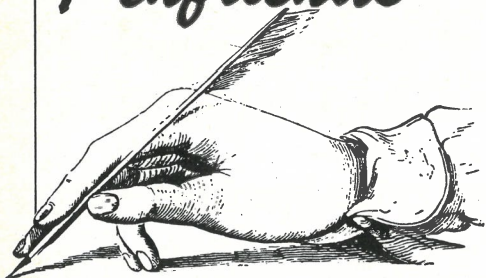
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Age and interests: 20. Reading English magazines, collecting stamps and first day covers, picture postcards, coins and exchanging gifts.

Name: Lesley Yap (Malaysian boy)
Address: C-896, O.C.8, Batu Arang, Selangor, Malaysia.

Age and interests: 18. I like collecting stamps and view cards, friendly correspondence, foreign countries and pop songs. I'd like to write to people from all over the world.

Name: Omprakash Bajaj
Address: 1 Swamikripa, 3 Tajpal Scheme Road, Vile-Parle (East), Bombay - 400 057, India.
Age and interests: 21. I like reading, travelling, correspondence and music.

Name: Harri Mantyla (Finnish boy)
Address: Viinentie 4, 00370 Helsinki 37, Finland.
Age and interests: 14. My hobbies are collecting coins and notes, collecting stamps, judo, reading and travelling. I would like to write to boys and girls from all over the world.

Name: Dijak Marko
Address: Trojarjeva 10 A, 64000 Kranj, Yugoslavia.
Age and interests: 18. I am interested in sport, music and films. I can speak German and Slovene.

Name: Qamar Lodhi
Address: Q.No. E-3/5, St.no. 7, Naval Complex, Islamabad, Pakistan.
Age and interests: 22. I am a 4th year student of MMBS at Rawalpindi Medical College. I am interested in palmistry, astrology, handwriting analysis. I wish to have penfriends from all over the world.

Name: Gao Shan (Chinese boy)
Address: 19 Ping Du Road, South District, Tsingtao, China.
Age and interests: 17. My hobbies are sport, pop music, correspondence, collecting postcards, travelling, reading, drawing, watching television and films.

Name: Chelvi Munian (Malaysian girl)
Address: Lot 32 Jalan 36, Cheras Baru, Kuala Lumpur, West Malaysia.
Age and interests: Listening to pop music, collecting stamps and coins and reading. I would like to write to people from all over the world.

Name: Tomasz Cielemecki (Polish boy)
Address: ul. 1-go Maja 25/2, 08-110 Siedlce, Poland.
Age and interests: 16. I like pop music. My favourite groups are Genesis and King Crimson. I also like motor cycles.

Name: Dzen Lei (Chinese boy)
Address: No. 314 Kiao Chow Road, Shanghai, China.
Age and interests: 16. I like collecting stamps and postcards. I would like to write to stamp collectors all over the world.

Name: Judy Anne Nathan (Malaysian girl)
Address: 28 Jalan Midah 18, Taman Midah, 4% Miles Cheras Road, Kuala Lumpur, West Malaysia.
Age and interests: 18. Correspondence, listening to pop music and reading. I would like to write to people from all over the world.

Name: Silvia Veronica Sarapinas (Brazilian girl)
Address: Av. La Plata 241, 1879 Quilmes Oeste, Buenos Aires, Republica, Argentina.
Age and interests: 24. I am about to become a teacher of English. I would like to write to native English speakers and non-native teachers to discuss peculiarities of grammar, idioms and vocabulary items.

Name: Catherine Gogot (Polish girl)
Address: Aleja 3-go Maja 7B m.30, 00-401 Warszawa, Poland.
Age and interests: 15. I would like to correspond with people from all over the world.

Name: Anil Sthapit
Address: 12/16 Bangemudha, Kathmandu, Nepal.
Age and interests: 20. I like collecting stamps, swimming, table tennis and music.

Name: Chiba Boualem (Algerian boy)
Address: Cite des Annassers, Bloc 201, NR 26, Kouba, Alger, Algeria.
Age and interests: 18. My hobbies are reading, travelling, listening to pop music and writing letters. I would like to write to Yugoslavian girls of my age.

Name: Katarzyna Rutkowska (Polish girl)
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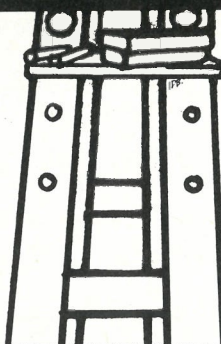
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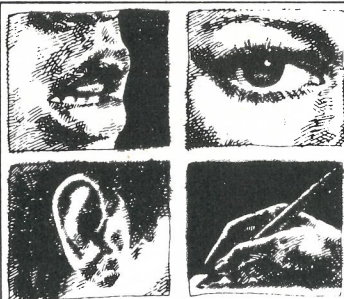


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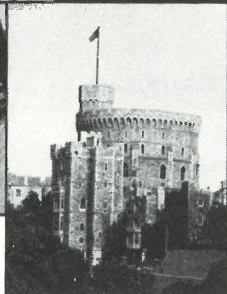
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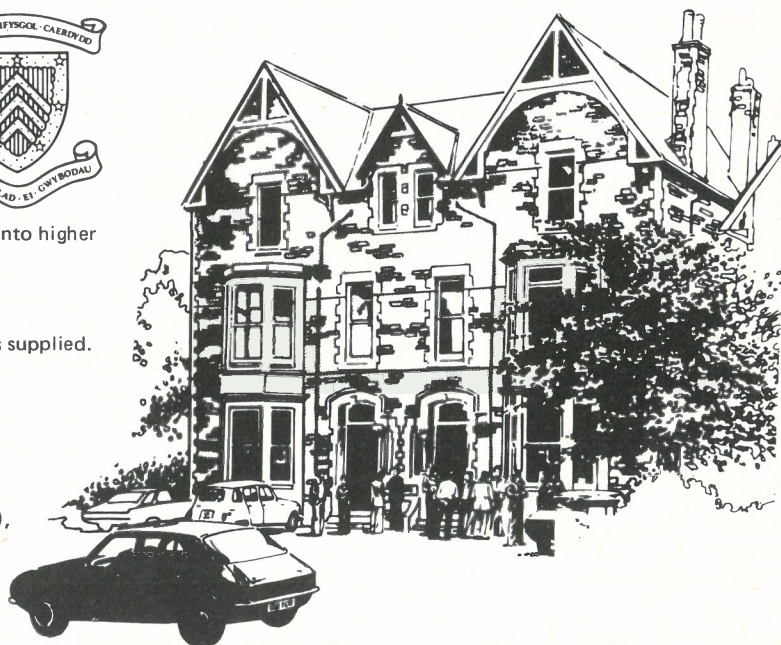


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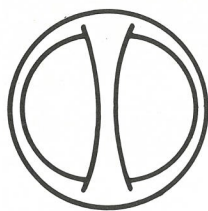
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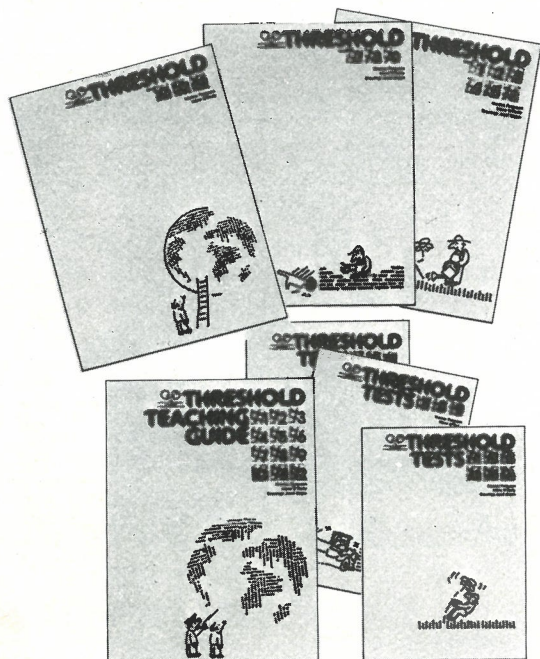
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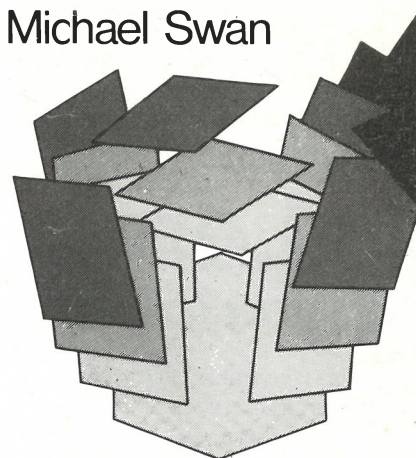
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